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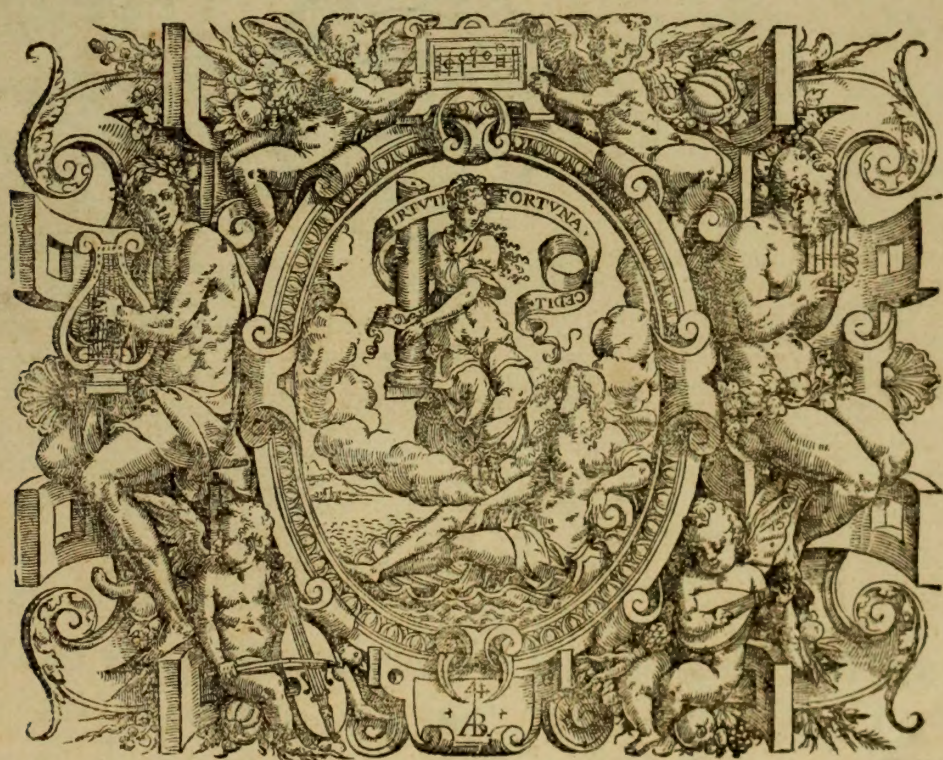
A M A D I S,

T R A G E D I E,

M I S E

E N M U S I Q V E

*Par Monsieur de Lully, Escuyer, Conseiller
Secretaire du Roy, Maison, Couronne de
France, & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*



A P A R I S,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë Saint Jean de Beauvais, au Mont-Parnasse.

E T S E V E N D

A la Porte de l'Academie Royale de Musique, ruë Saint Honoré.

M. DC. LXXXIV.

AVEC PRIVILEGE DE SA MAJESTE.

A M A D I S

TRAGEDIE

MISE

EN MUSIQUE

Par Monsieur de Lully, Escrieur, Compositeur
Secrétaire du Roy, de l'Académie, Conserveur de
France de l'Académie de l'Opéra, Intendant
de la Musique de la Chambre.



A PARIS
Par Charles Lully, Escrieur, Compositeur
Secrétaire du Roy, de l'Académie, Conserveur de
France de l'Académie de l'Opéra, Intendant
de la Musique de la Chambre.
Avec Privilege de Sa Majesté.



AU ROY.



IRE,

Je satisfaits moins aujourd'huy à l'engagement indispensable où je suis, de presenter tous mes Ouvrages à VOSTRE MAIESTE, qu'au plaisir que je sens de luy offrir un Opera, dont Elle a bien voulu choisir Elle-mesme le sujet: J'applaudis avec ioye au choix de V. M. Et le nom d'AMADIS, m'inspira une nouvelle ardeur. Dès qu'il a falu faire paroistre un Heros d'une nation, à la gloire & au divertissement de laquelle j'ay

consacrè toutes mes veilles, ie me suis plus senty d'entouziafme
& de fureur divine, qu'il ne s'en eslevoit autrefois des tripieds
d'Apollon, & que ie n'en ay senty pour les Heros de la Fable &
de la Grece que i'ay mis sur le Theatre. Ce seroit icy, dans le stile
ordinaire des Epistres dèdicatoires, un endroit pour louer V. M.
sans affectation, en monstrant simplement que les actions les plus
extraordinaires du Roman d'AMADIS, ne sont que les plus or-
dinaires de vostre Histoire. Mais, SIRE, quelque loüange
que ie puisse vous donner, elle seroit autant au dessous de V. M.
qu'au dessus de moy: Ainsi i'aime mieux employer les momens
qui me restent, à méditer de nouveaux suiets de Spectacles & de
Divertissemens; où pour délasser l'esprit de V. M. appliqué sans
relâche au gouvernement & au bonheur de toute l'Europe, ou
du moins pour faire gouter à vos Suiets la douceur de vostre do-
mination, & le bonheur de vivre dans ces siècles fortunez, où
la politesse & la perfection des Arts marquent si bien la gran-
deur & la superiorité de vostre Empire. Veüille le Ciel,
pour la felicitè du monde entier, en estendre la durèe bien loing
dans les siècles à venir. Ce sont les vœux les plus ardens de
celuy qui est avec un tres-profond respect,

S I R E,

De VOSTRE MAIESTE.

Le tres-humble, tres-obeissant
& tres-fidele Serviteur & Sujet,
JEAN-BAPTISTE DE LULLY.

A V R O Y.

D'U premier *AMADIS* je vous offre l'image.
Il fut doux, gracieux, vaillant, de haut corsage.
J'y trouverois vostre air à tout considerer,
Si quelque chose à vous se pouvoit comparer.
La Victoire pour luy sceut étendre ses aïles.
Mars le fit triompher de tous ses concurrens :
Passa-t'il à l'Amour, il eût le Cœur des Belles.
Vous vous reconnoïsez à ces traits differens.
Nul n'a porté si haut cette double Conqueste.
Les deux moitez du Monde ont sceu vous couronner ;
Et les Myrtes qu'Amour vous a fait moissonner
Sont tels que Iupiter en auroit ceint sa teste.
Tout est en vous enchantement.
Plus d'un illustre événement
Rendra chez nos Neveux vostre Histoire incroyable.
Vos beaux faits ont par tout tellement éclaté
Que vous nous reduïsez à prendre dans la Fable
L'exemple de la verité.

Voila, *SIRE*, sur vous quelles sont mes pensées.
Pour vous plaire, *Vranie en Vers* les a tracées.
Quant à moy dont les chants vous attiroient jadis ;
Je dois à Vostre choix ce sujet d'Amadis.
Je vous dois son succès, car j'aurois peine à dire
Entre Vous & *Phæbus* lequel des deux m'inspire.
Je ne puis pour m'en ressentir
Qu'employer à vous divertir
Mes soins, mon art, & mon génie,
Et tous les momens de ma vie.
Veüillent dans ce projet m'assister les neuf Sœurs !
Je le trouve assez beau pour donner de l'envie
Aux Chantres dont l'Olimpe admire les douceurs.

A. V. R. O. Y.

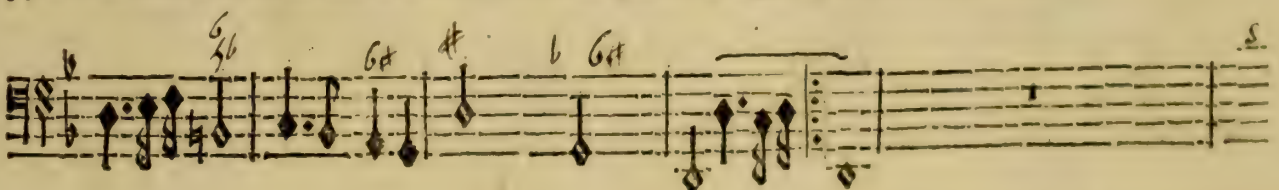
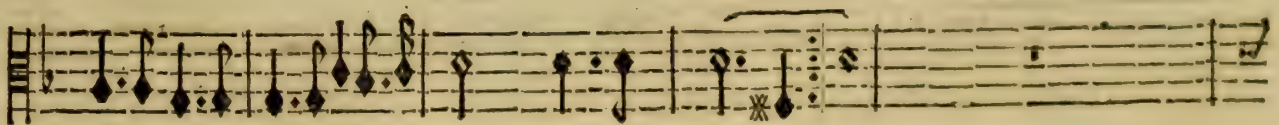
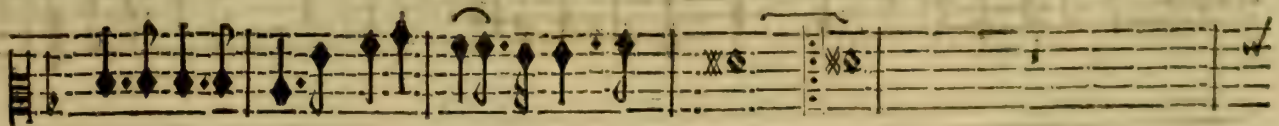
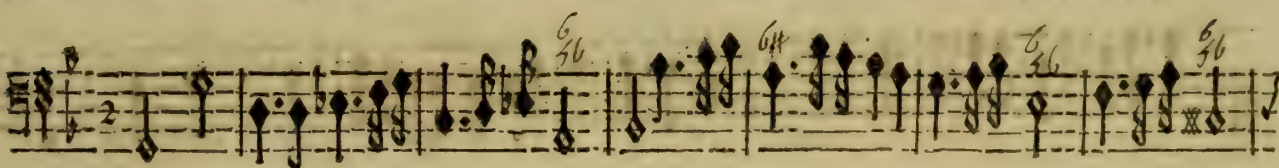
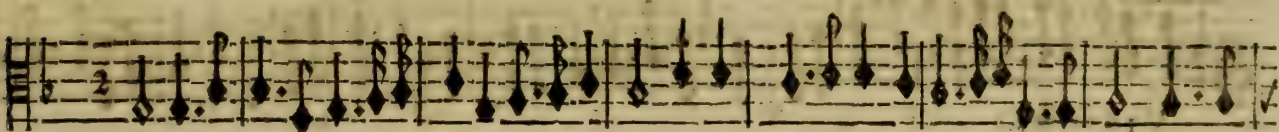
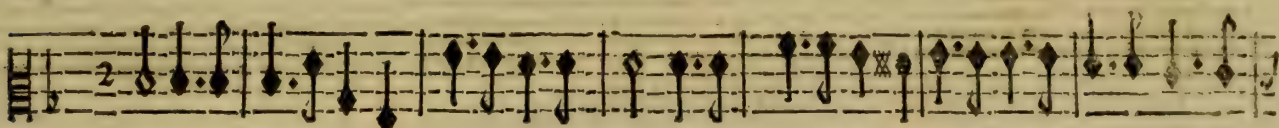
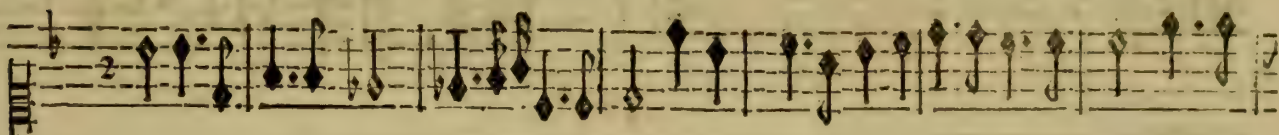
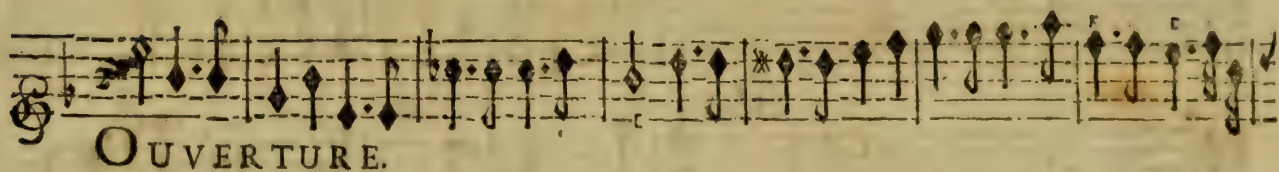
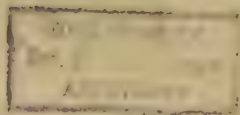
U premier & M. A. D. I. 2. je vous offre l'image.
 Il fut donné, gracieux, vaillant, de haut courage.
 Les trouvez-vous vus par à tout confidant.
 Si quelques chose à vous se pourroit comparer.
 En Victor pour lui sont écrites les actions.
 Mais le fit triompher de tous les courroux.
 Passa-t-il à l'admirer, il est le cent des Dées.
 Vous vous reconnoissez à ces traits différents.
 Nul n'a porté si haut cette noble Conquête.
 Les lieux moindres de l'Asie ont pour vous couronné.
 Et les Mers du monde vous ont fait enlever.
 Sont les que l'air en amour et en sa rage.
 Pour les en voir, en leur honneur.
 Plus d'un illustre événement.
 Rendrez chez nos Vénérables Héros invincibles.
 Vos beaux faits ont par tout retentissent d'un.
 Que vous nous redonnez à grande dans la Table.
 L'écritoire de la cour.

Point 21 R. E. sur vous quelle font mes prieres.
 Pour vous plaindre, Vraie en V. et les à tracer.
 Quant à moy dont les chants vous ont souvent fait.
 Le doit à V. offre choix ce fait d'écouter.
 Le vous doit son secret, car j'en suis plein à dire.
 Entre tous & l'honneur lequel des lieux m'inspire.
 Le ne puis pour moi en ressentir.
 Qu'importe à vous d'être.
 Mais pour, vous en, & mon écho.
 Et tous les moments de ma vie.
 Veillant dans ce projet de servir les nobles.
 Le se trouve après, pour donner de l'ordre.
 C'est l'écritoire de l'écritoire.



AMADIS.

PROLOGUE.



PROLOGUE.

Violons.

First system of music for Violons, featuring a treble clef and a key signature of one flat (B-flat). The staff contains a series of eighth and sixteenth notes, with some rests and accidentals.

Second system of music for Violons, continuing the melodic line from the first system.

Third system of music for Violons, continuing the melodic line.

Fourth system of music for Violons, continuing the melodic line.

Fifth system of music for Violons, continuing the melodic line. This system includes fingerings (6, 4#) and a trill (tr) marking.

Empty musical staff.

VIOLONS.

Sixth system of music for Violons, continuing the melodic line.

Seventh system of music for Violons, continuing the melodic line.

Eighth system of music for Violons, continuing the melodic line.

Ninth system of music for Violons, continuing the melodic line.

Tenth system of music for Violons, continuing the melodic line. This system includes fingerings (6, 4#) and a trill (tr) marking.

Empty musical staff.

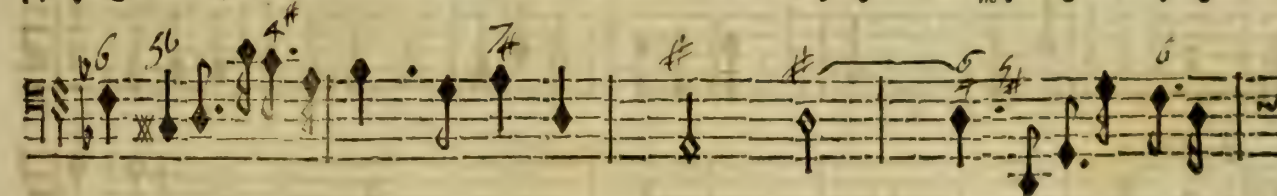
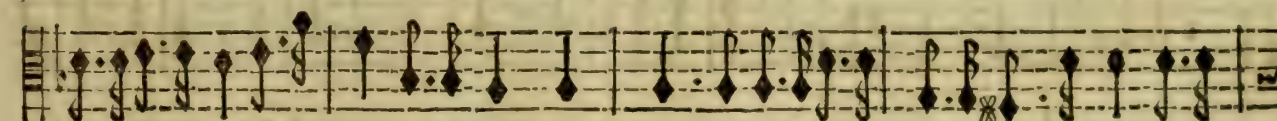
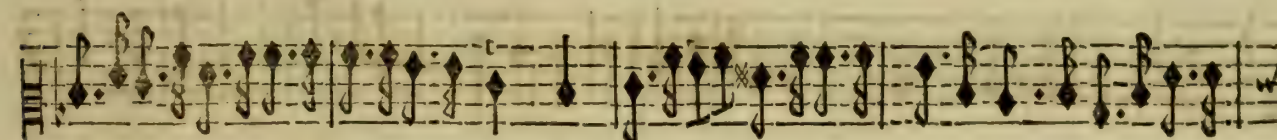
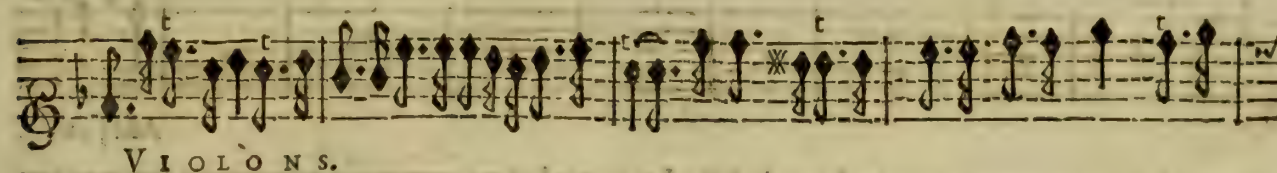
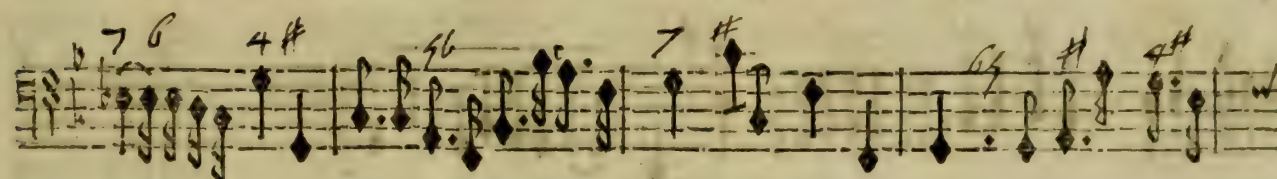
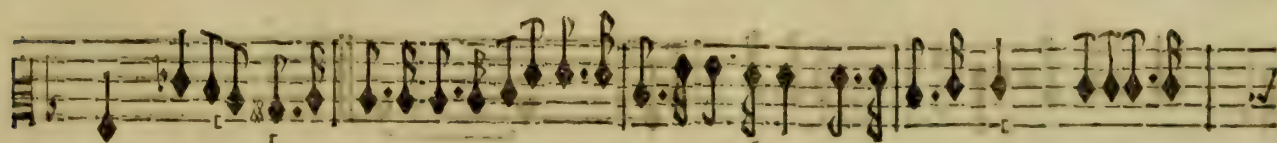
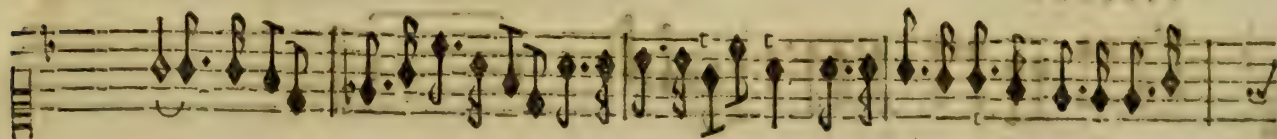
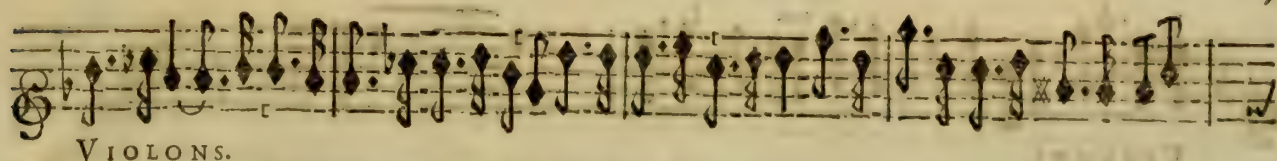
Empty musical staff.

Empty musical staff.

Empty musical staff.

PROLOGUE.

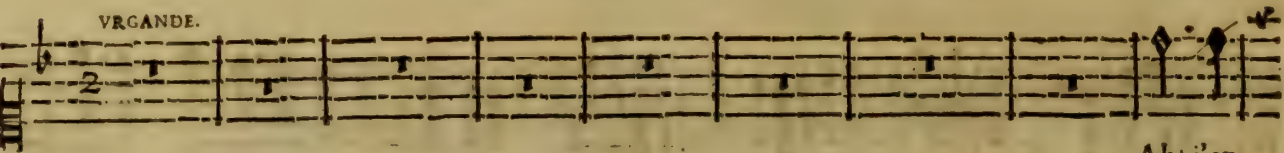
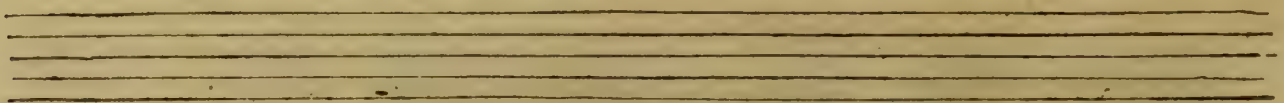
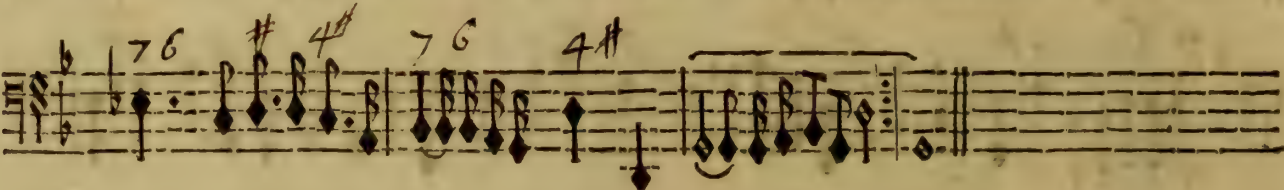
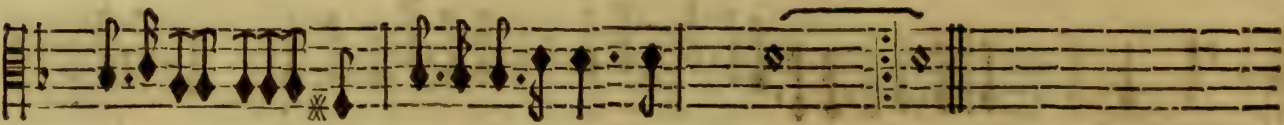
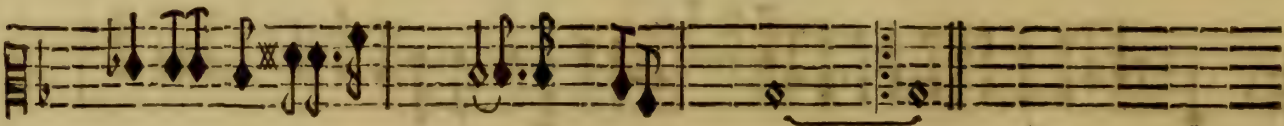
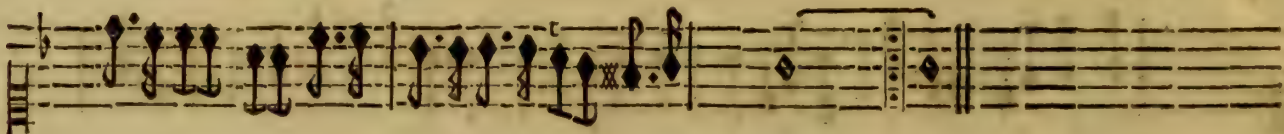
ii j



a ij

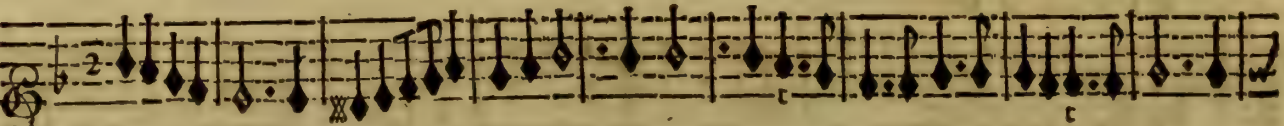


VIOLONS.

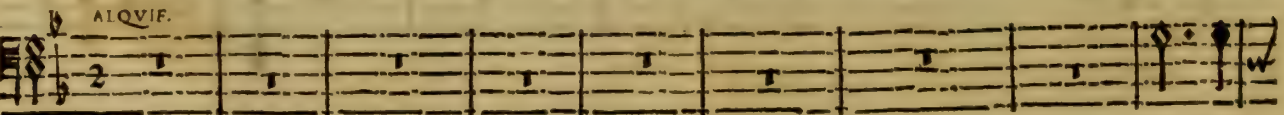


VERGANDÉ.

Ah! j'en-



VIOLONS.



ALQVIF.

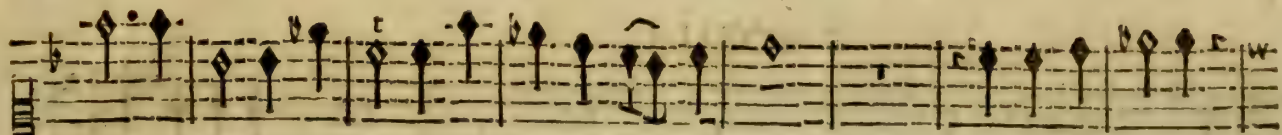
Ah! j'en-



BASSE-CONTINUE.

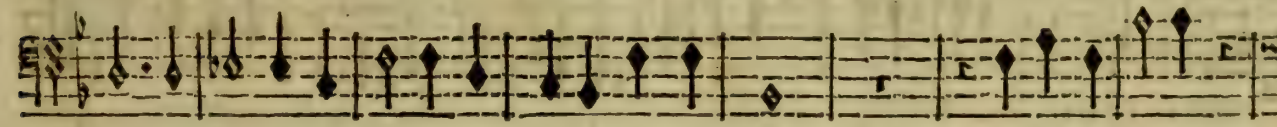
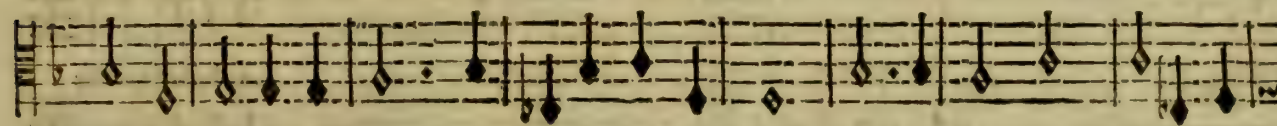
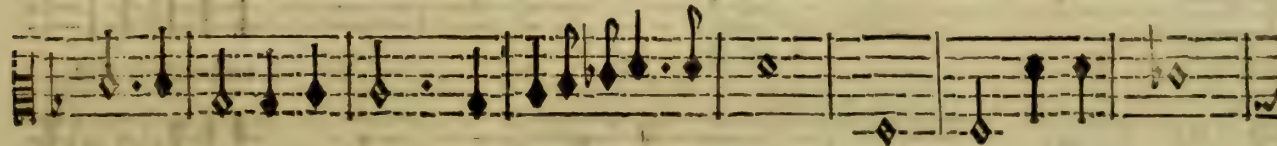
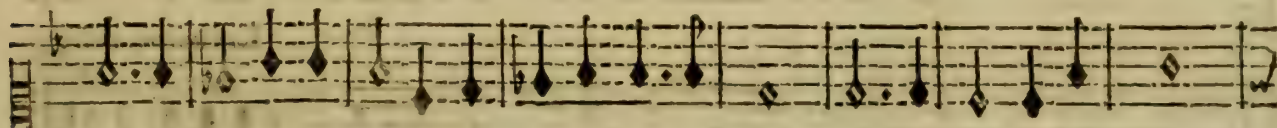
PROLOGUE

v



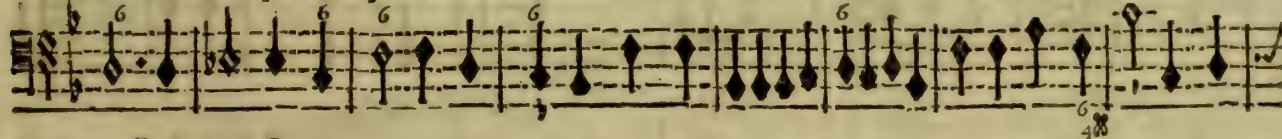
tends un bruit qui nous presse De nous rassem- bler tous.

Le charme cesse

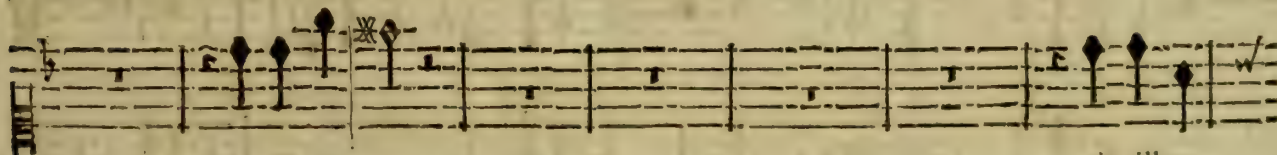


tends un bruit qui nous presse De nous rassembler tous.

Le charme cesse

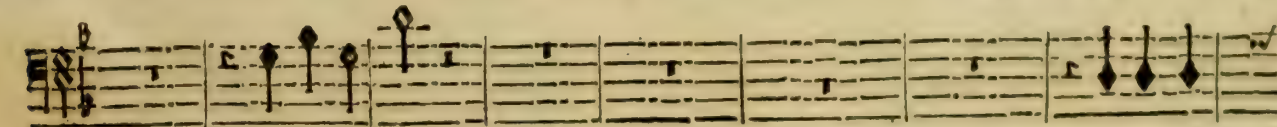
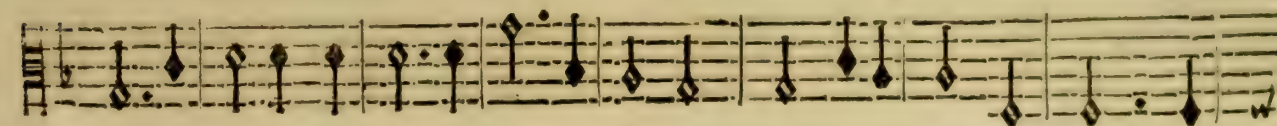
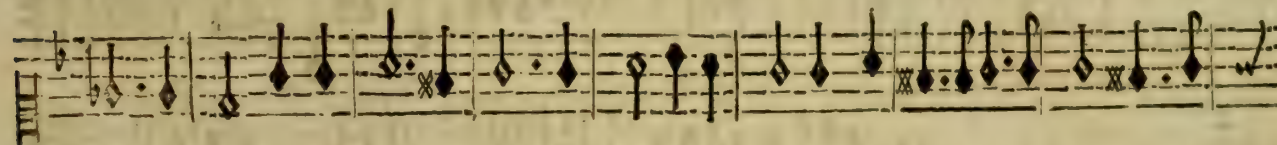
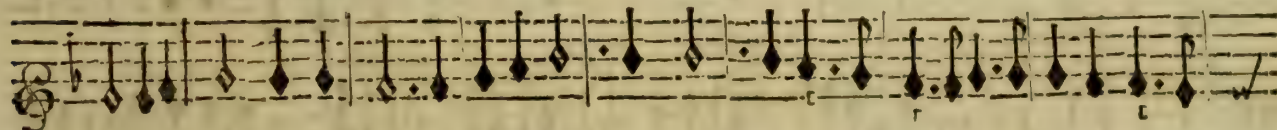


BASSE-CONTINUE.



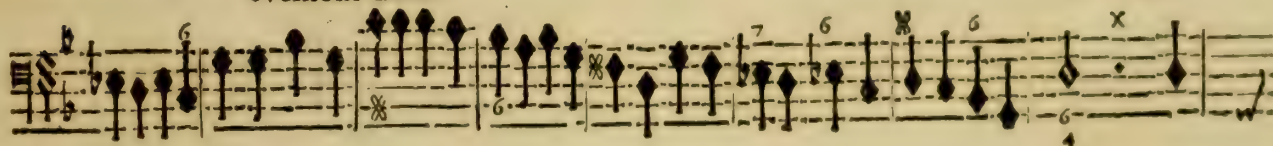
éveillons nous.

éveillons-



éveillons-nous.

éveillons-



BASSE-CONTINUE.

CHOEUR.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of several measures, including a half note, a quarter note, and a series of eighth notes, ending with a double bar line.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures separated by bar lines. The notes are written in a historical style, with some featuring diamond-shaped heads. The staff is filled with notes and rests, indicating a melodic line.

The first system of the musical score consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, a quarter note on B4, and a quarter note on C5. The system concludes with a double bar line.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures separated by vertical bar lines. The notes are mostly quarter and eighth notes, with some rests. The handwriting is in dark ink on aged, slightly yellowed paper.

The first system of the musical score consists of a single staff with a treble clef. It contains ten measures of music. The notation is written in a style characteristic of 19th-century manuscript notation, featuring diamond-shaped note heads and stems. The first measure begins with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing rests. The system concludes with a double bar line.

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The notation is in a traditional, slightly stylized style typical of 19th-century printed music.

BASSE-CONTINUE.

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[Faint horizontal lines indicating bleed-through from the reverse side of the page.]

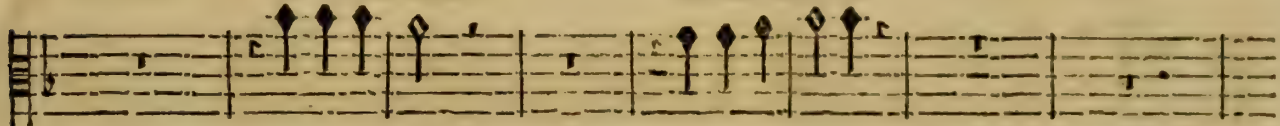
PROLOGUE.

vij



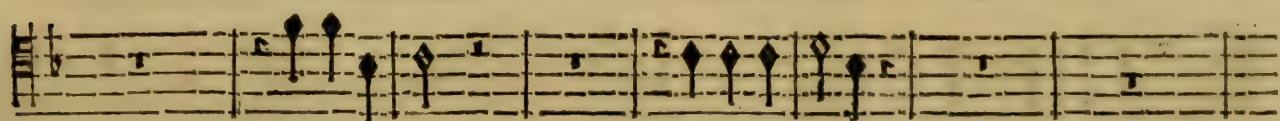
Esveillons-nous.

Le charme cesse



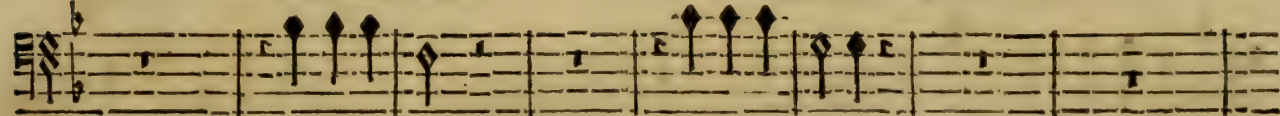
Esveillons-nous.

Le charme cesse



Esveillons-nous.

Le charme cesse

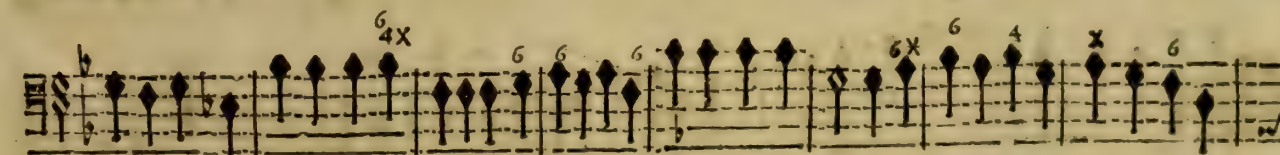


Esveillons-nous.

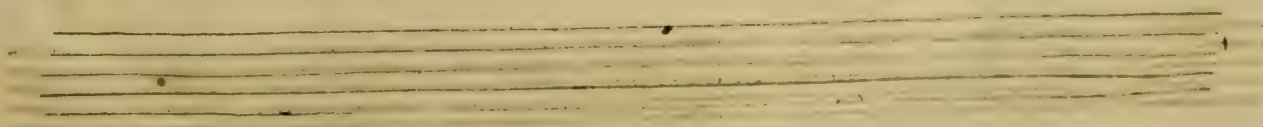
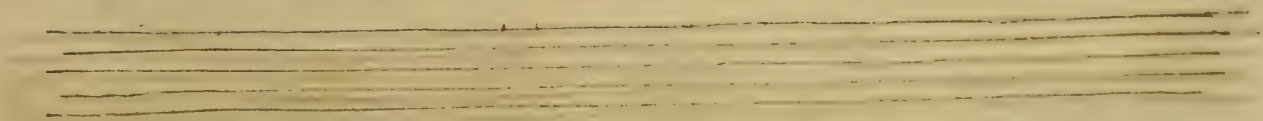
Le charme cesse

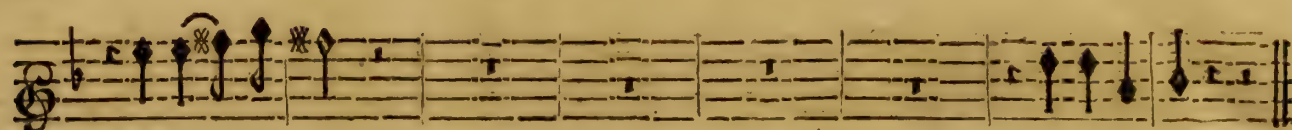


VIOLONS.



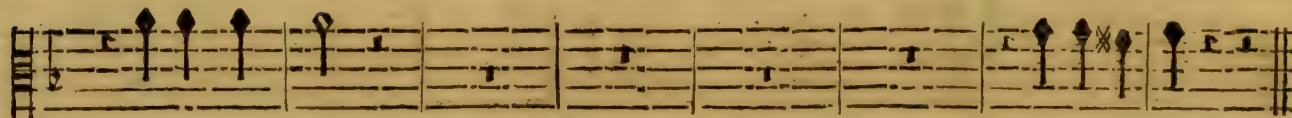
BASSE-CONTINUE.





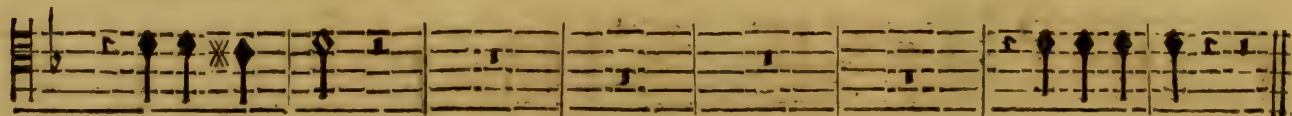
Eveil- lons-nous.

Eveillons-nous.



Eveillons- nous.

Eveillons-nous.



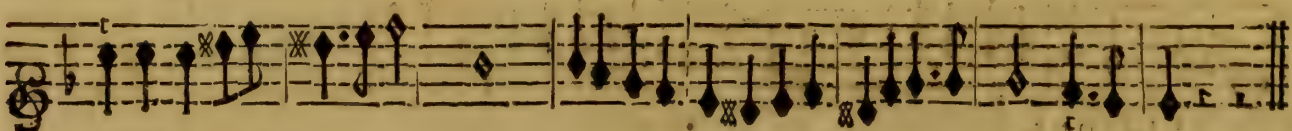
Eveillons- nous.

Eveillons nous.

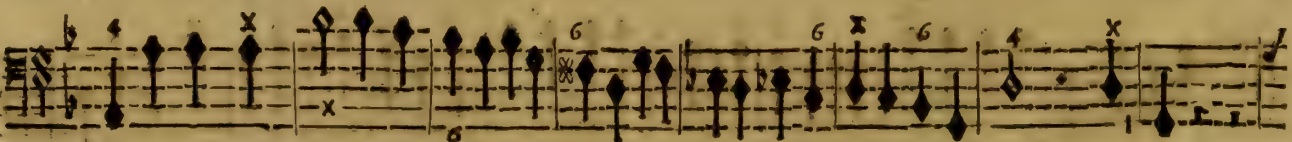
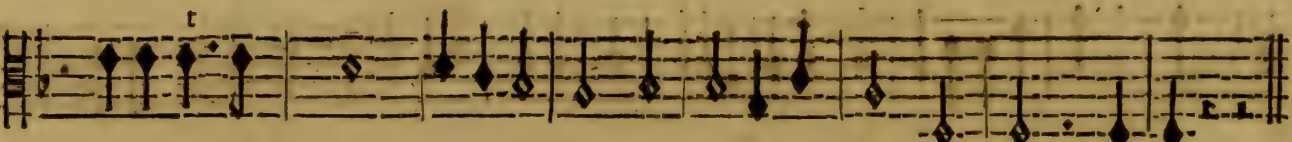
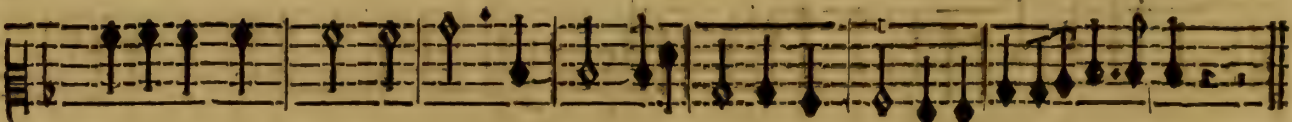


Eveillons- nous.

Eveillons-nous.



VIOLONS.



BASSE-CONTINUE.



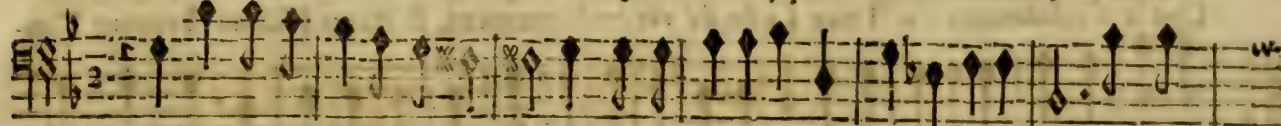
PROLOGUE.

xi



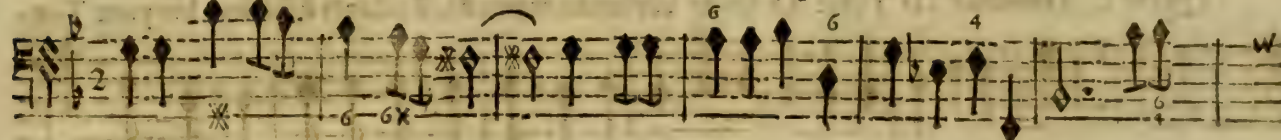
VR. ANDE

Esprits empressez à nous plaire, Vous qui veillez icy pour nostre seureté, Vostre

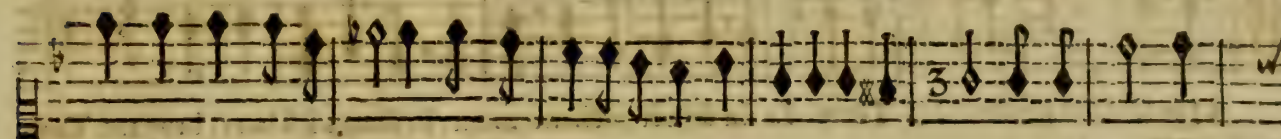


A. CV F

Esprits empressez à nous plaire, Vous qui veillez icy pour nostre seureté, Vostre



BASSE-CONTINUE.



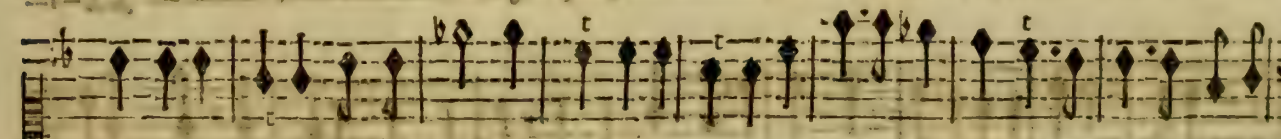
soin n'est plus necessaire Vous pouvez desormais partir en liber-té. Que le Ciel an-



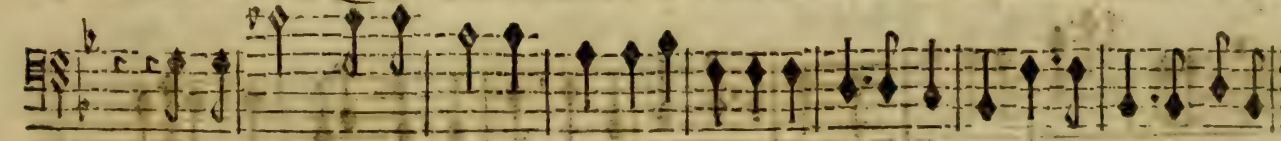
soin n'est plus necessaire Vous pouvez desormais partir en liber-té.



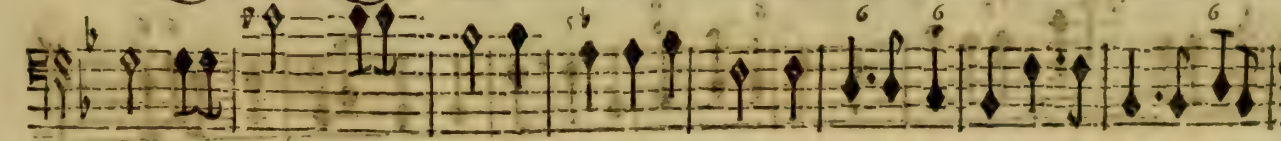
BASSE-CONTINUE.



nonce à la Terre, Que le Ciel annonce à la Terre La fin de cet enchantement, Brillâts Es-

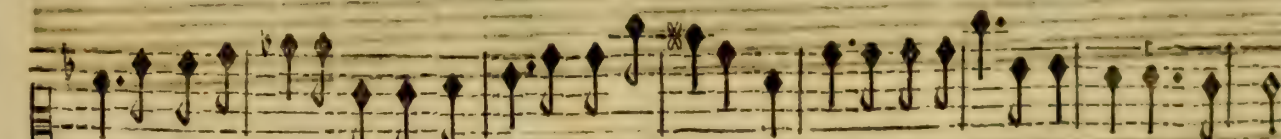


Que le Ciel Que le Ciel annonce à la Terre La fin de cet enchantement, Brillâts Es-



BASSE-CONTINUE.

BASSE-CONTINUE.



clairs, bruyât T'onnerre, Brillâts Esclairs, bruyât T'onnerre, Marquez avec esclat ce biē-heureux momēt.



clairs, bruyât T'onnerre, Brillâts Esclairs, bruyât T'onnerre, Marquez avec esclat ce biē-heureux momēt.

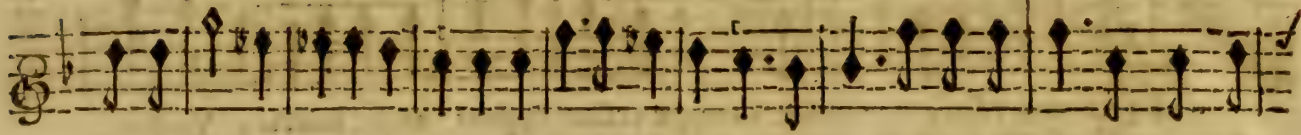


BASSE-CONTINUE.

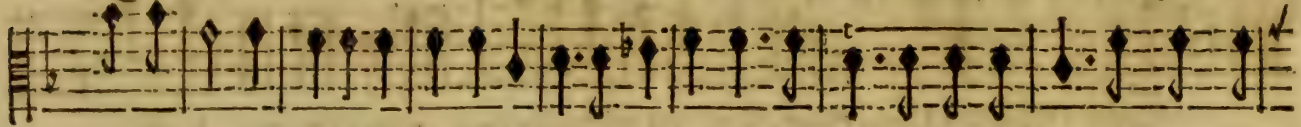
b

PROLOGUE.

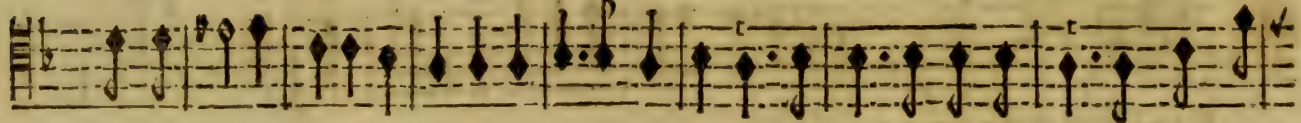
CHOEUR.



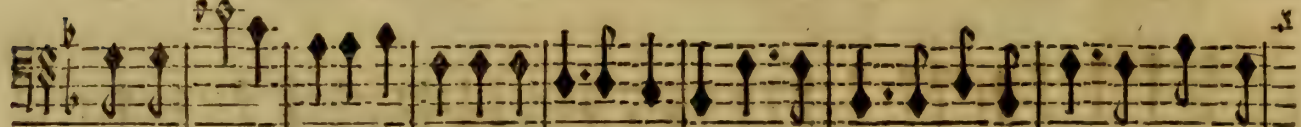
Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-



Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-



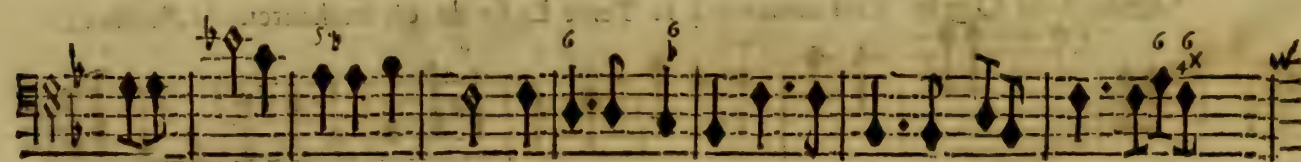
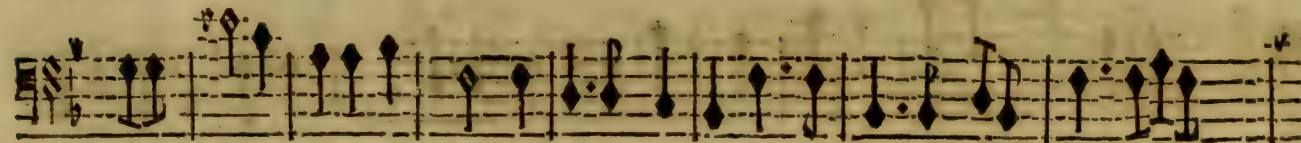
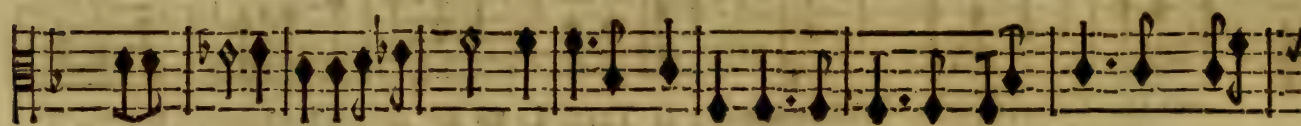
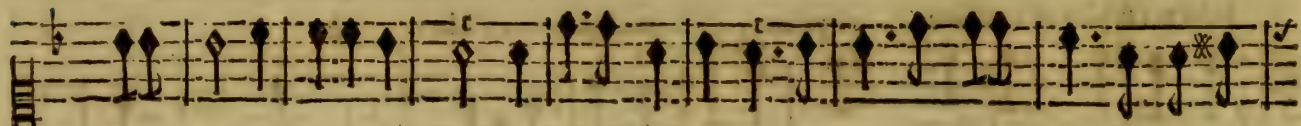
Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-



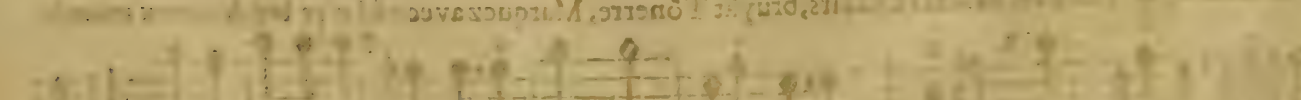
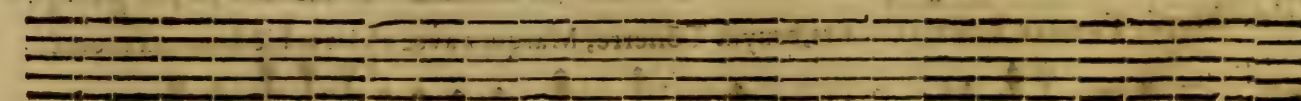
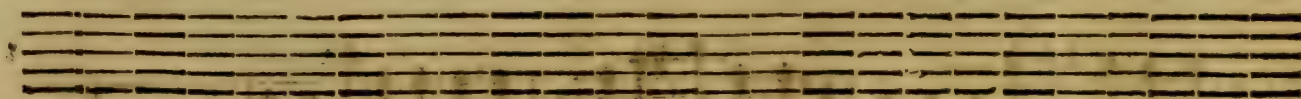
Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-



VIOLONS.

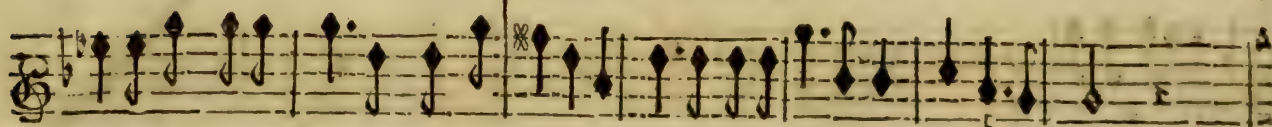


BASSE-CONTINUE.

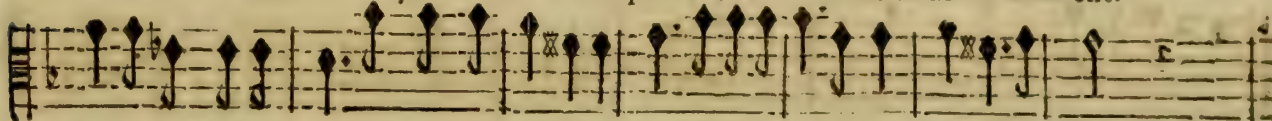


PROLOGUE.

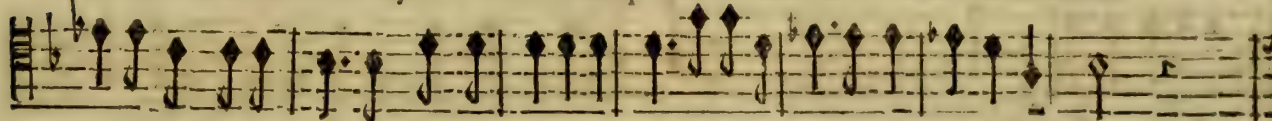
xj



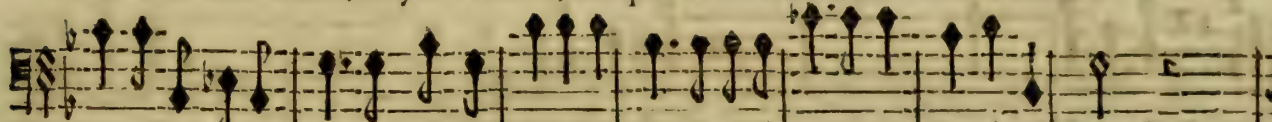
nerre, Brillâts Esclairs, bruyât Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



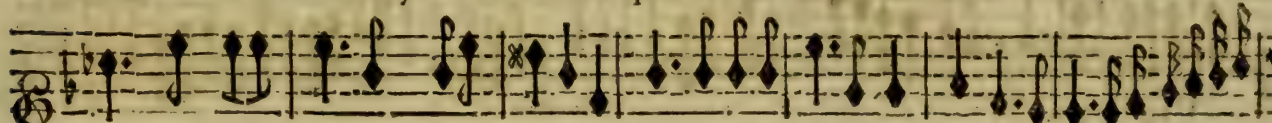
nerre, Brillâts Esclairs, bruyât Tõnerre: Marquez avec esclat ce biẽ-heureux moment.



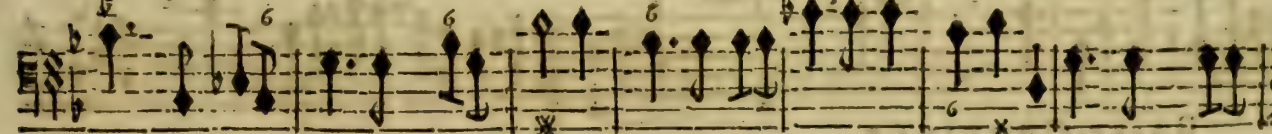
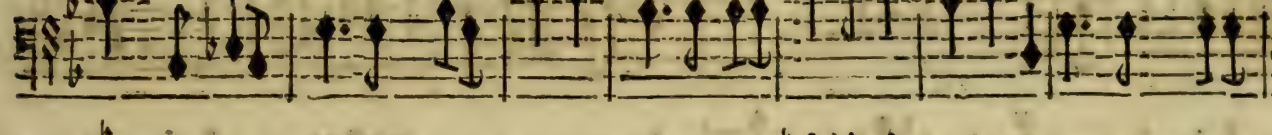
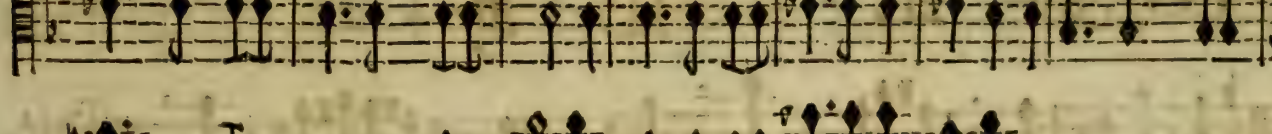
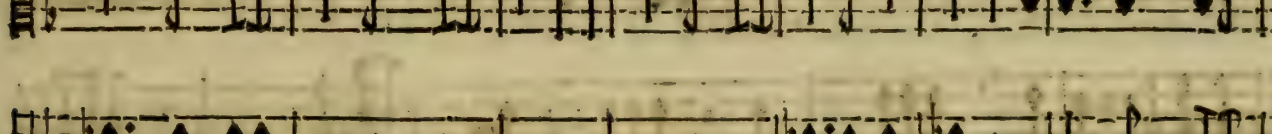
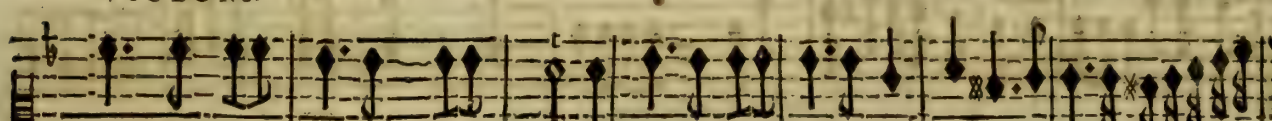
nerre, Brillâts Esclairs, bruyât Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



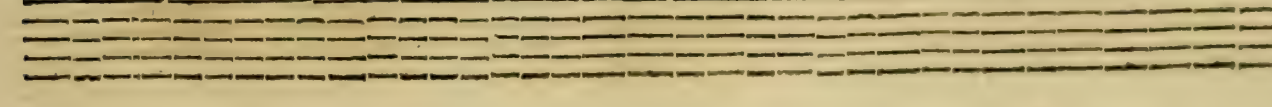
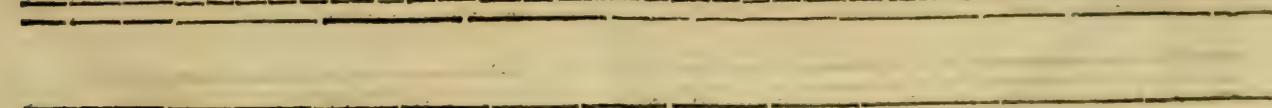
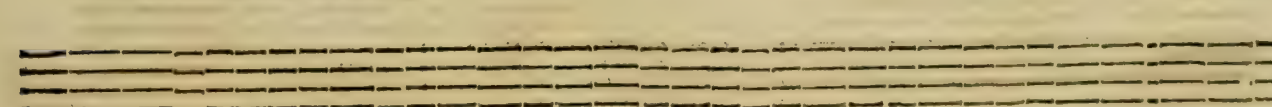
nerre, Brillâts Esclairs, bruyât Tõnerre, Marquez avec esclat ce biẽ-heureux moment.

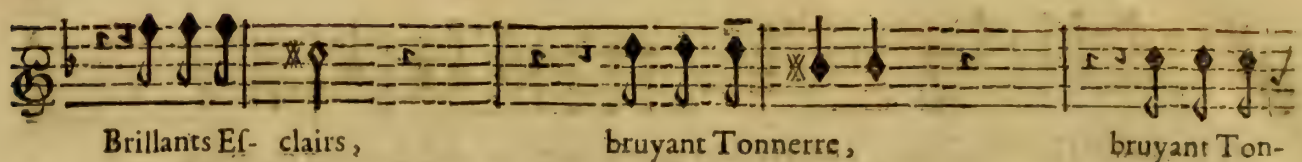


VIOLONS.



BASSE-CONTINUE.

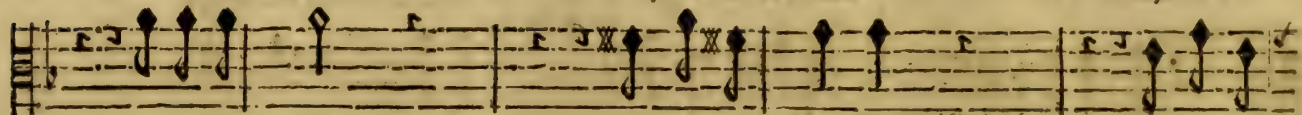




Brillants Es- clairs,

bruyant Tonnerre,

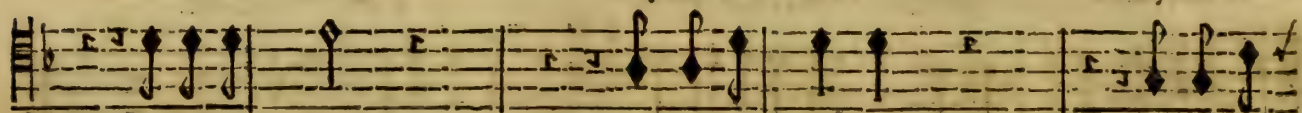
bruyant Ton-



Brillants Es- clairs,

bruyant Tonnerre,

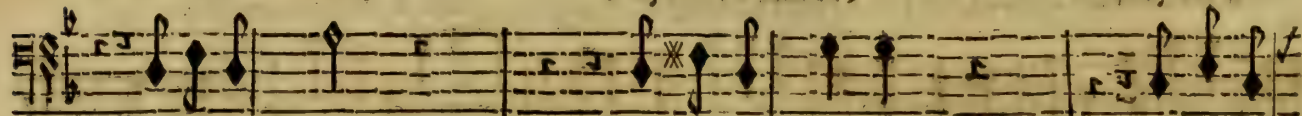
bruyant Ton-



Brillants Es- clairs,

bruyant Tonnerre,

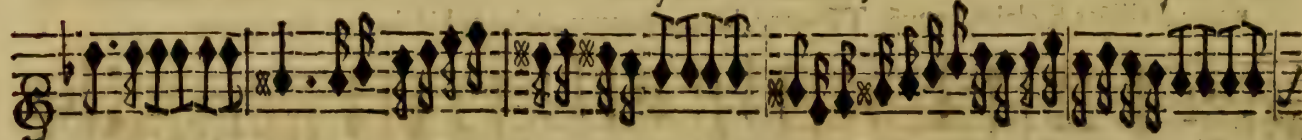
bruyant Ton-



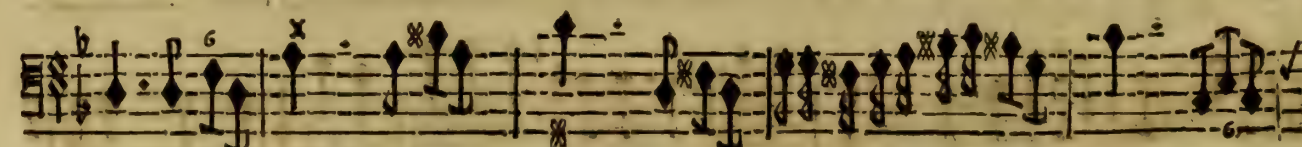
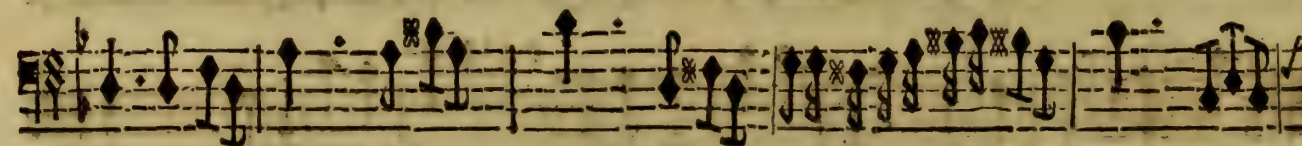
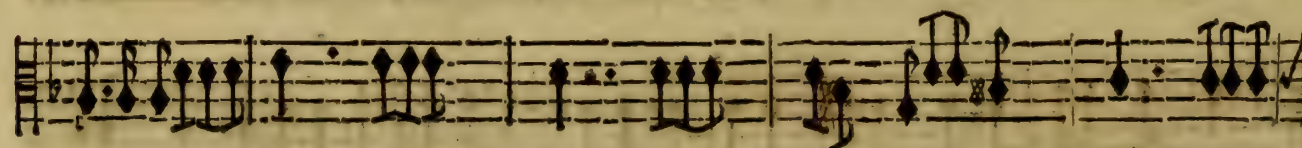
Brillants Es- clairs,

bruyant Tonnerre,

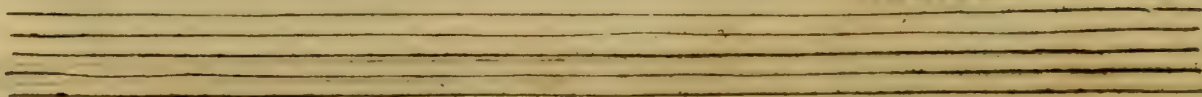
bruyant Ton-



VIOLONS.



BASSE-CONTINUE.





nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-



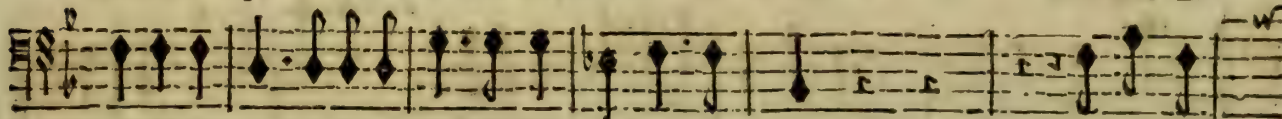
nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-



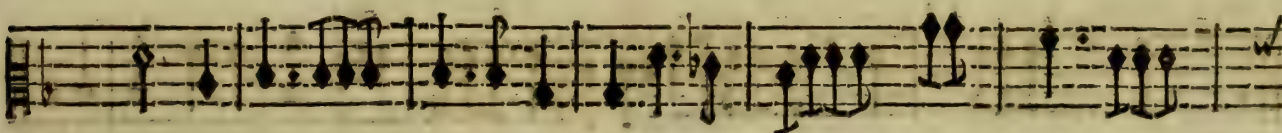
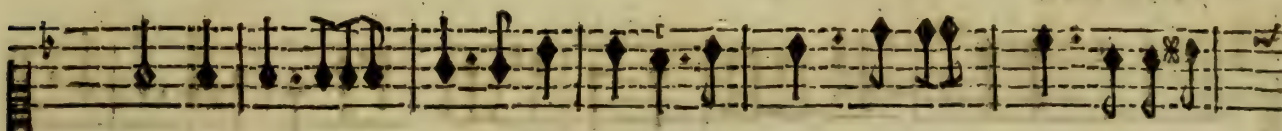
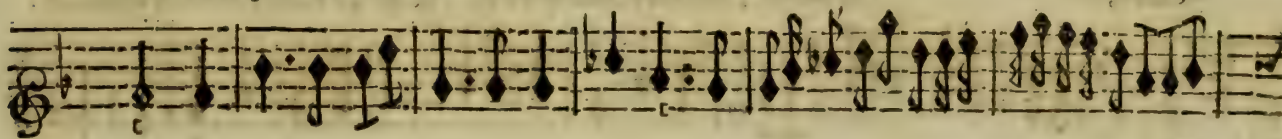
nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-

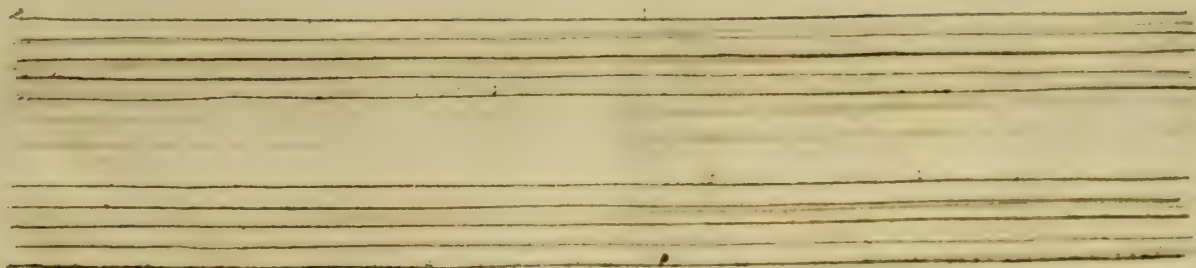


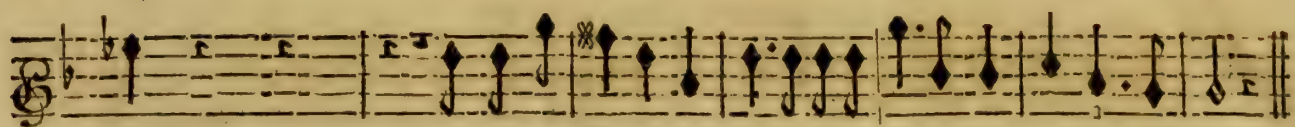
nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-



BASSE-CONTINUE.





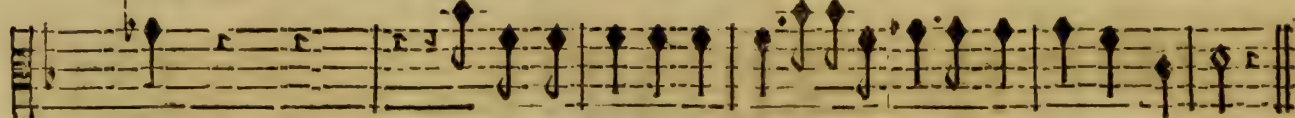
clairs,

bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.



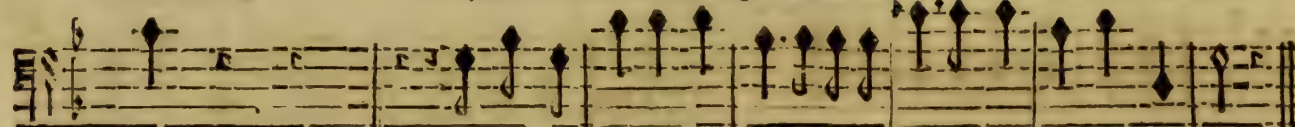
clairs,

bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.



clairs,

bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.

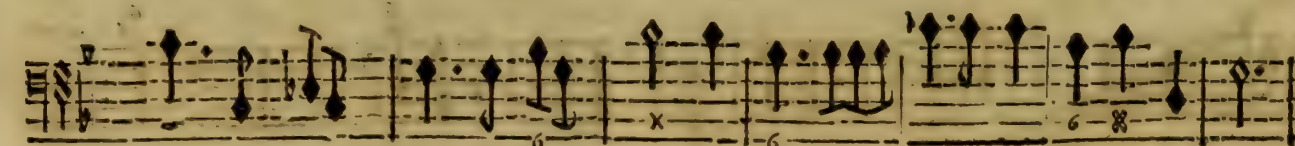
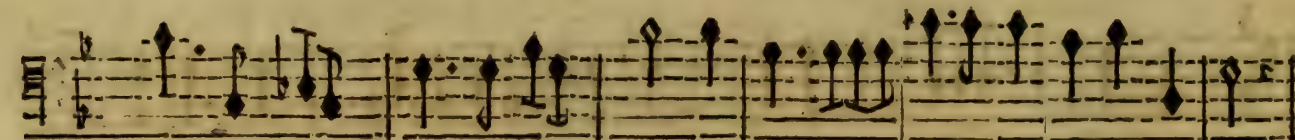
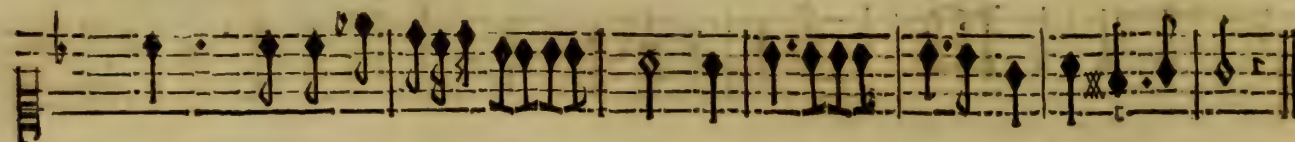


clairs,

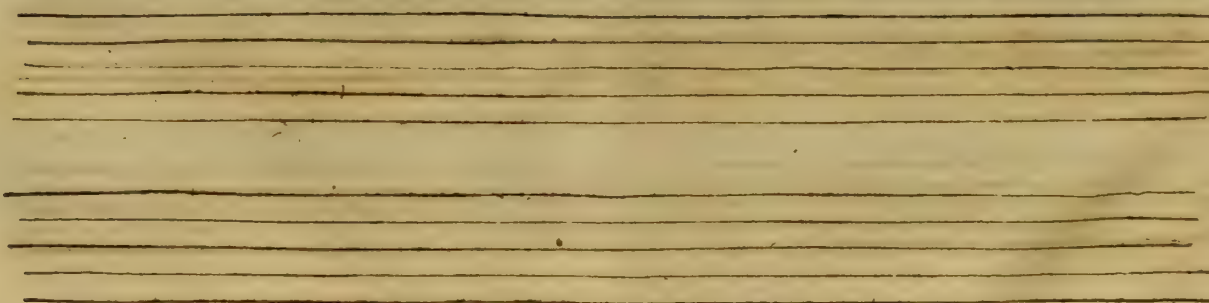
bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.



VIOLONS.



BASSE-CONTINUE.



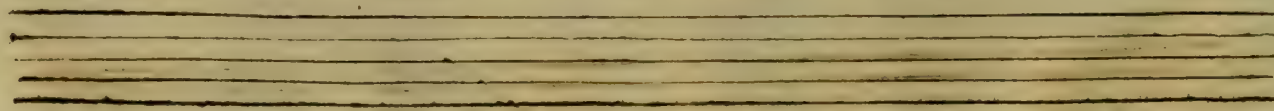
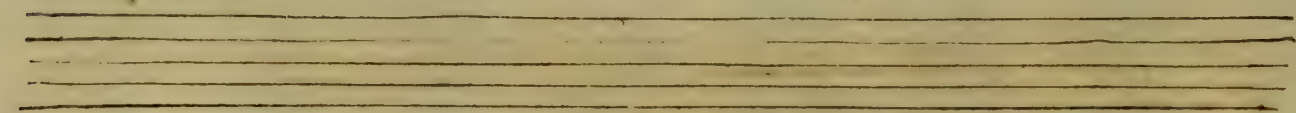
P R O L O G U E.

PREMIER AIR.

The image displays a handwritten musical score for a piece titled "The Bird Song" by George Frideric Handel. The score is written on five staves, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation is characterized by frequent use of eighth and sixteenth notes, often beamed together, and includes various rests and accidentals. The handwriting is in dark ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff shows a change in the key signature to two sharps (D major). The fourth and fifth staves continue the composition with similar rhythmic patterns and melodic lines. The overall style is typical of 18th-century musical notation.

A handwritten musical score for the song 'The Rose Tree'. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is in a single system, with each staff containing a line of music. The notes are primarily eighth and sixteenth notes, with some rests. The handwriting is in dark ink on aged, slightly yellowed paper. The score is a single system, with each staff containing a line of music. The notes are primarily eighth and sixteenth notes, with some rests. The handwriting is in dark ink on aged, slightly yellowed paper.

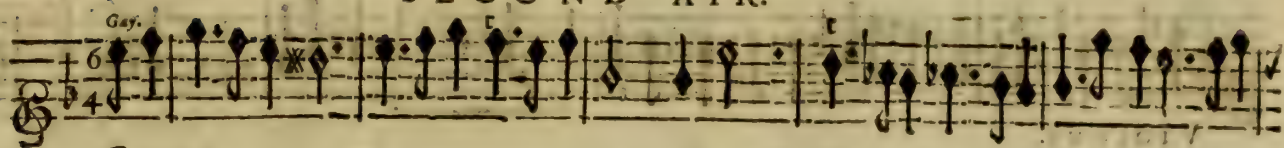
RECEIVED
KEN. V. [illegible]
APR 22 1957



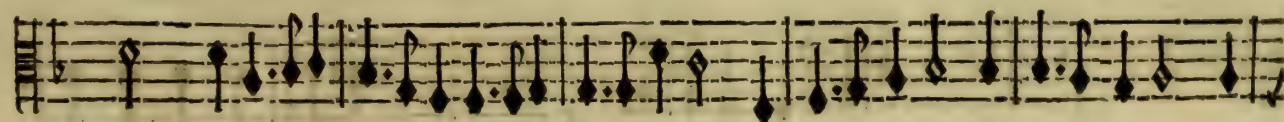
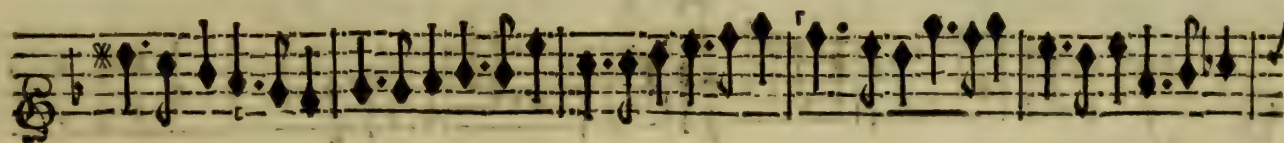
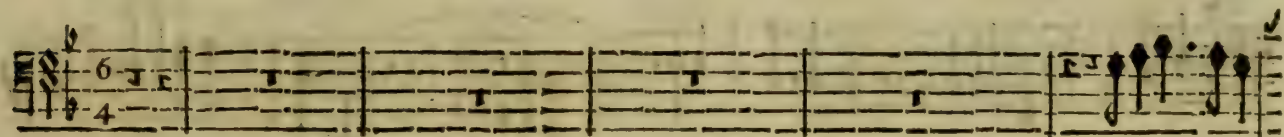
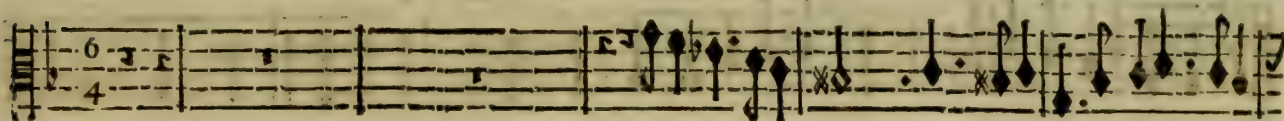
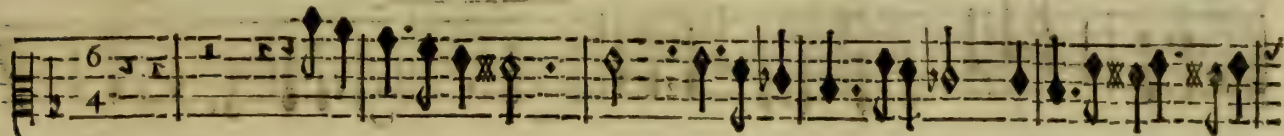
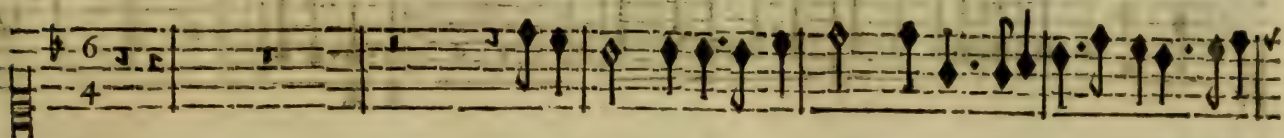
PROLOGUE.

[XVI]

SECOND AIR.

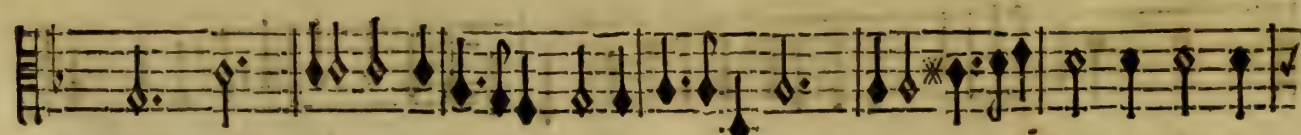
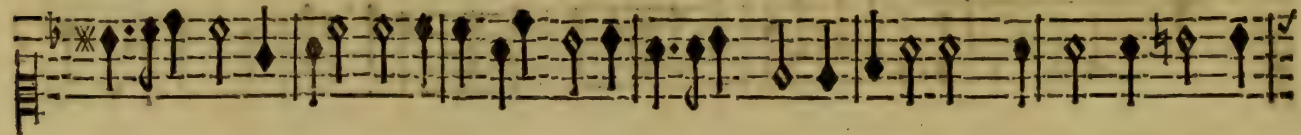
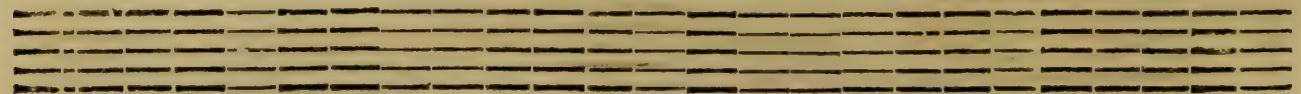
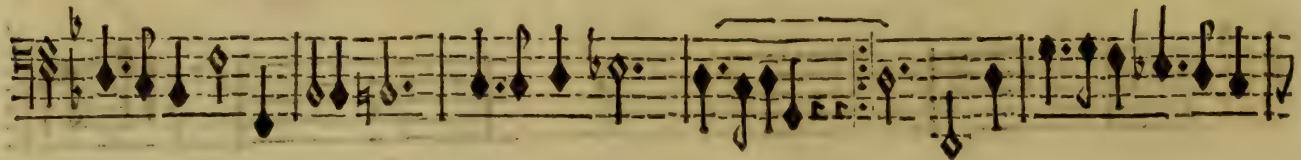
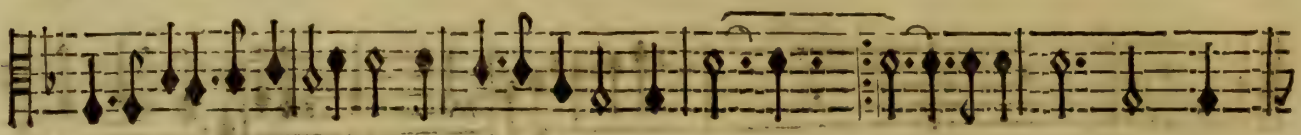
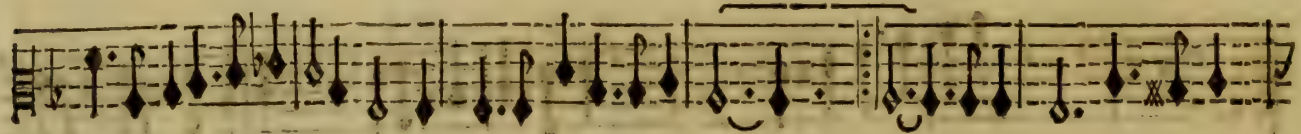
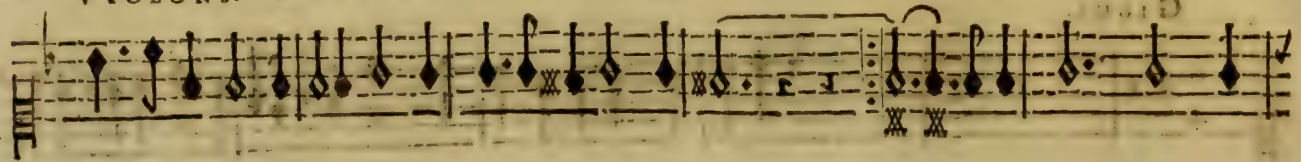
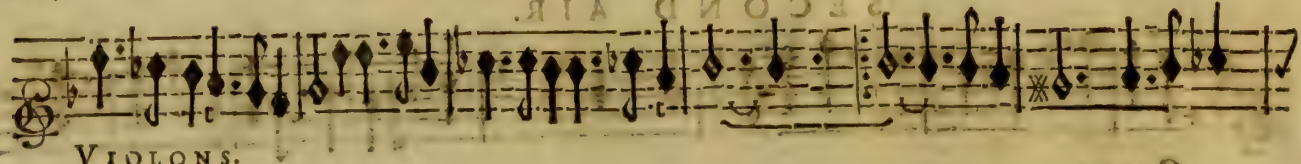


GIGUE.



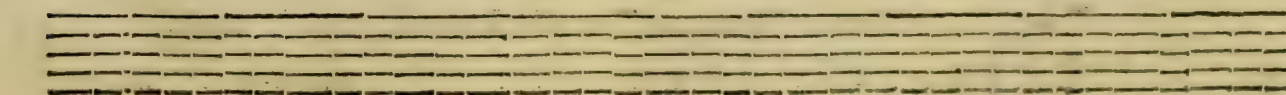
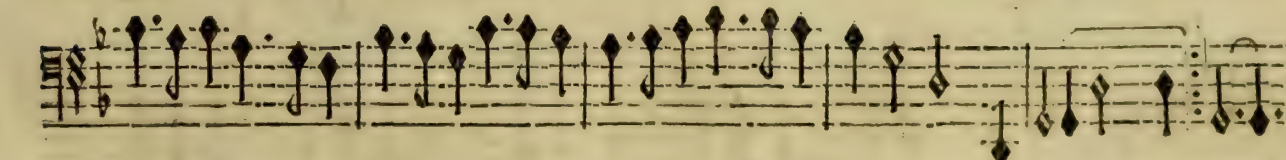
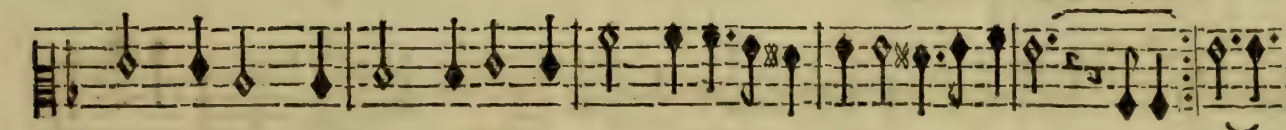
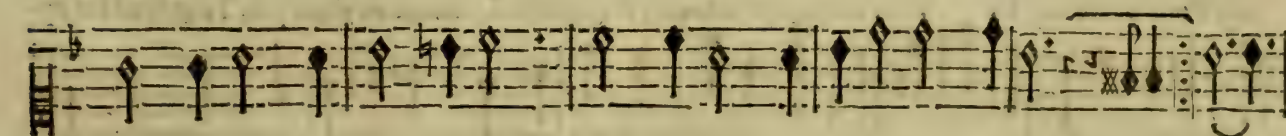
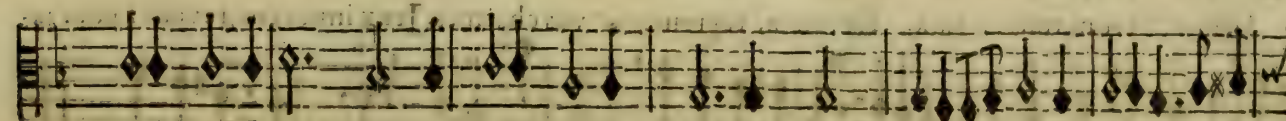
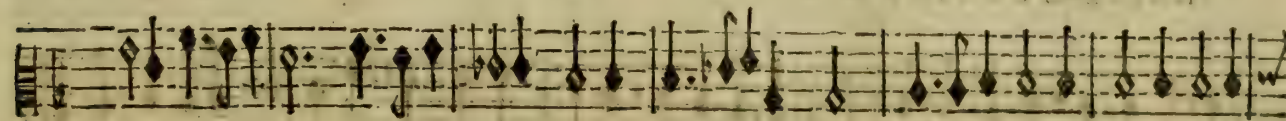
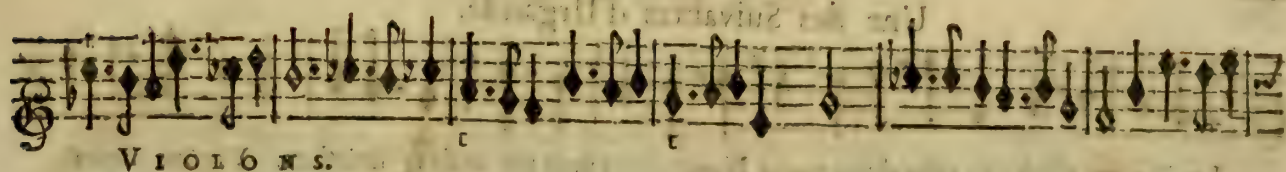
PROLOGUE,

SECOND AIR.



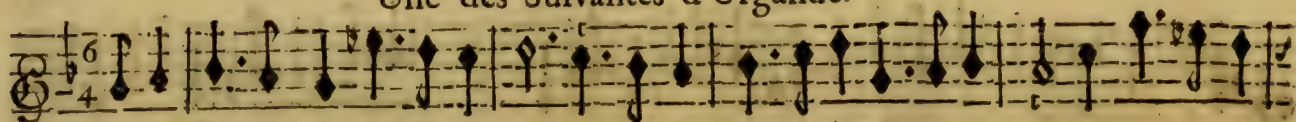
PROLOGUE

xix



PROLOGUE.

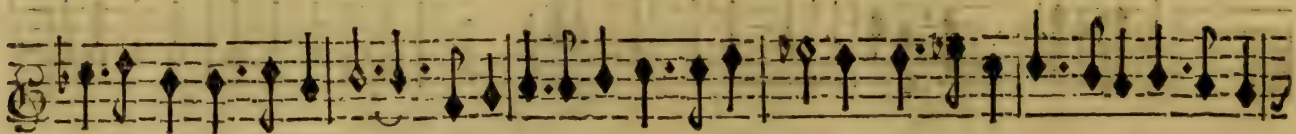
Une des Suivantes d'Urgande.



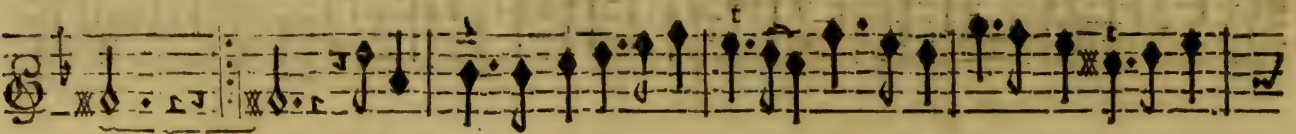
Les Plaisirs nous suivront deormais; Nous allons voir nos desirs satisfaits. Vivons sans al-



BASSE-CONTINUE.

larmes, Vivons tous en paix. Revenez, reprenez to^e vos charmes, Jeux innocens, revenez pour ja-

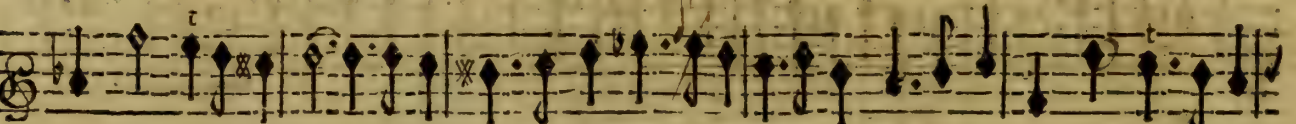
BASSE-CONTINUE.



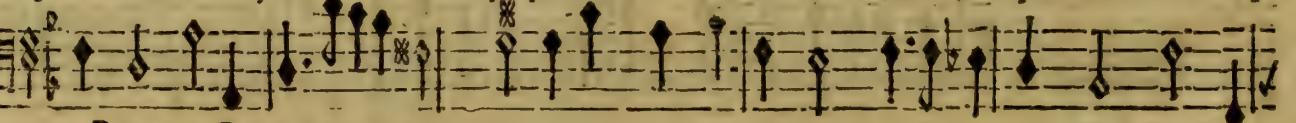
mais. mais. Il est temps que l'Aurore vermeille Cede au Soleil qui marche sur ses



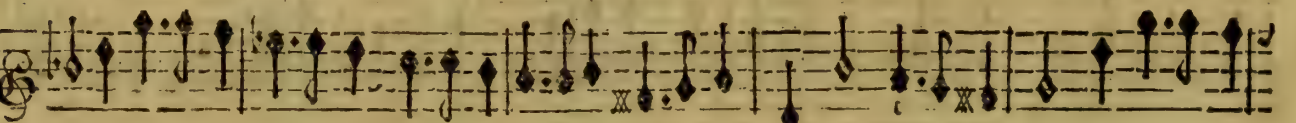
BASSE-CONTINUE.



pas; Tout brille icy bas Il est temps que chacun se reveille; L'amour ne dort pas, Tout sent ses ap-



BASSE-CONTINUE.



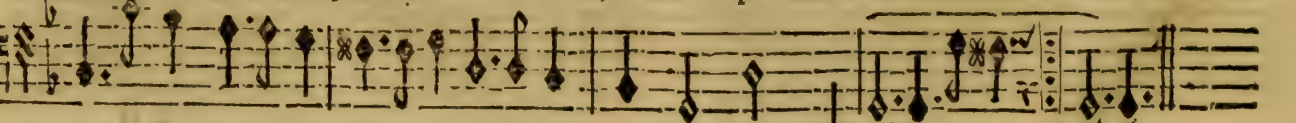
pas. L'aimable Zephire Pour Flore soupire; Dás un si beau jour, Tout parle d'amour. L'aimable Ze-



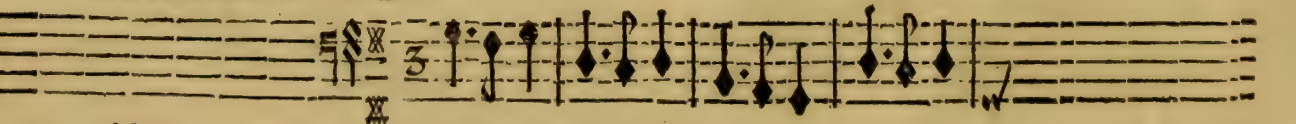
BASSE-CONTINUE.



phire Pour Flore soupire; Dans un si beau jour, Tout parle d'amour. Il est. mour.

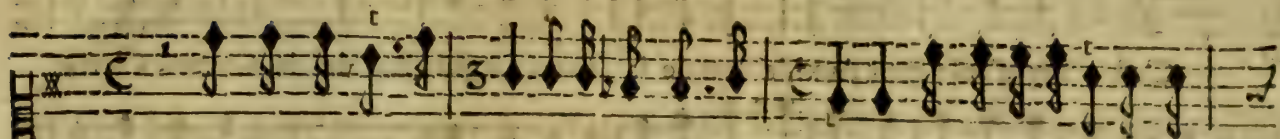


BASSE-CONTINUE.

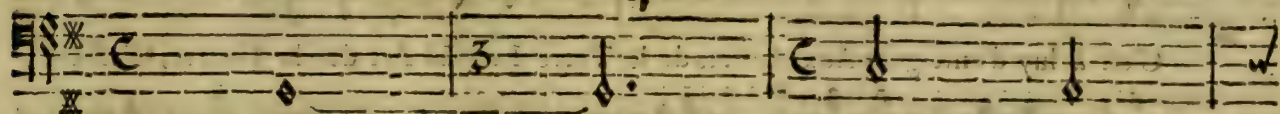


On reprend la Gigue page xvij. BASSE-CONTINUE.

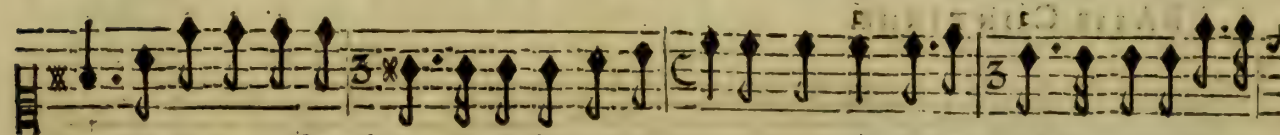
URGANDE.



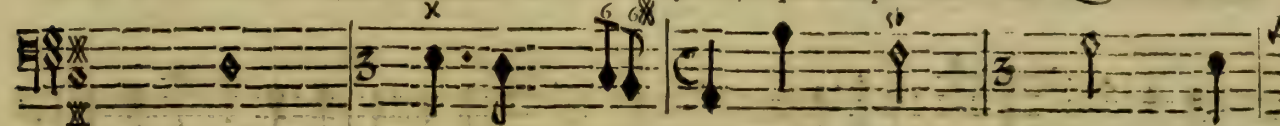
Lorsqu'Amadis pe- rit une douleur pro- fonde Nous fit retirer dans ces



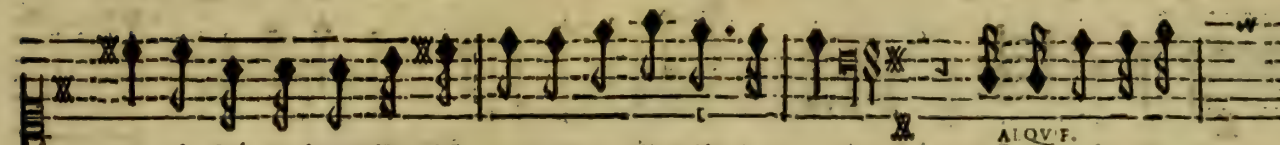
BASSE-CONTINUE.



lieux, Un charme assoupif- sant devoit fermer nos yeux jusqu'au réps fortu- né Que le destin du



BASSE-CONTINUE.

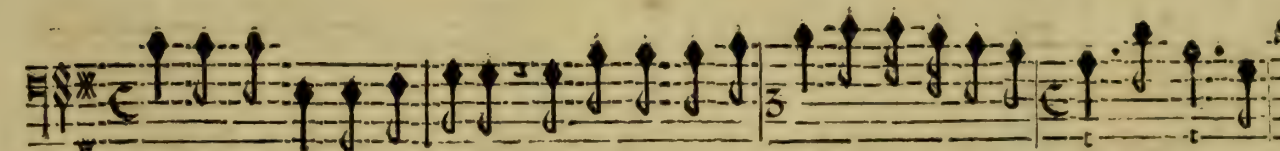


Monde Dépendroit d'un Heros encor plus glorieux.

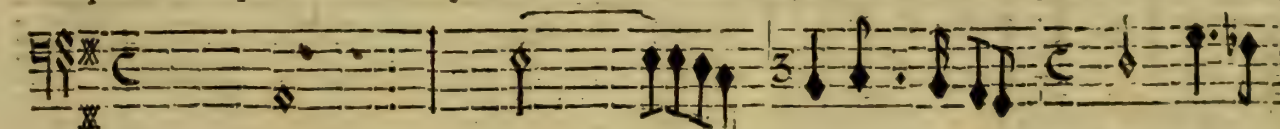
AL QV F. Ce Heros triom-



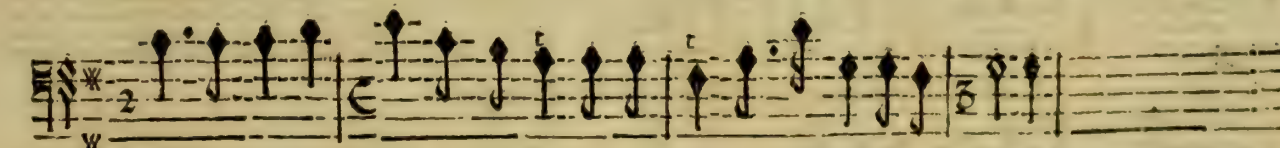
BASSE-CONTINUE.



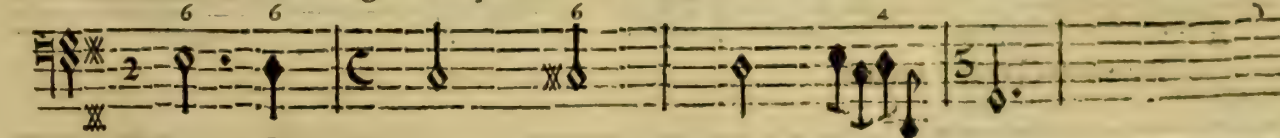
phant veut que tout soit tranquille. En vain mille envieux s'armét de toutes parts, D'un mot, d'un



BASSE-CONTINUE.



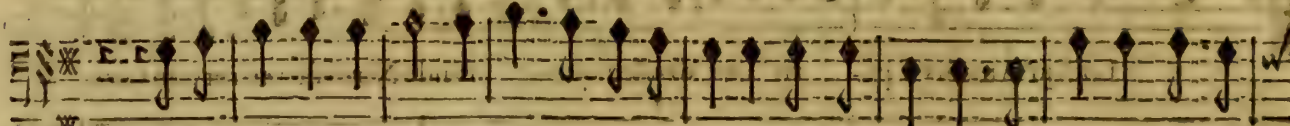
seul de ses re- gards Il sçait rendre à son gré leur fureur inu- tile.



BASSE-CONTINUE.



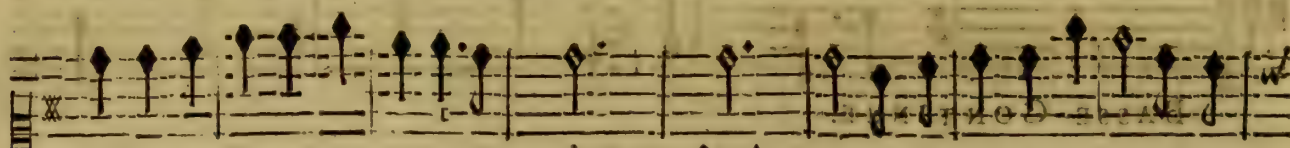
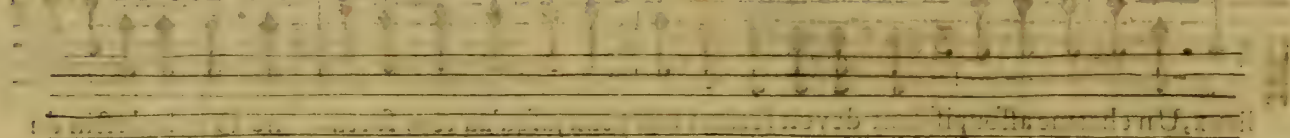
C'est à luy d'enseigner Aux Maistres de la Terre Le grád Art de la Guerre, C'est à



C'est à luy d'enseigner Aux Maistres de la Terre Le grád Art de la Guerre, C'est à



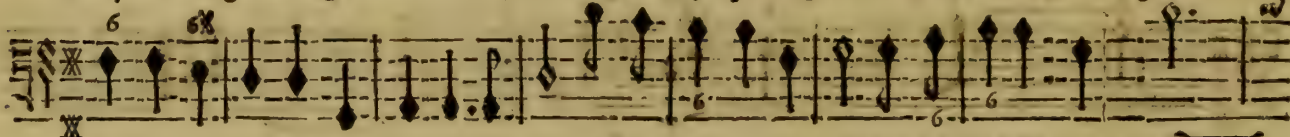
BASSE-CONTINUE.



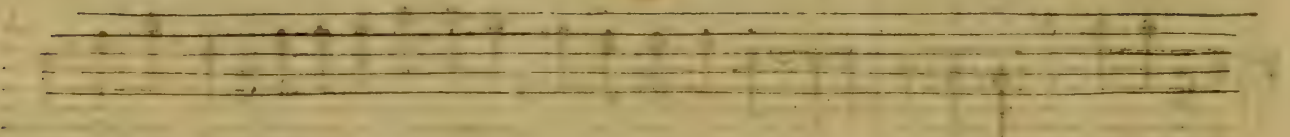
luy d'enseigner Le grád Art de regner. C'est à luy d'enseigner Le grand



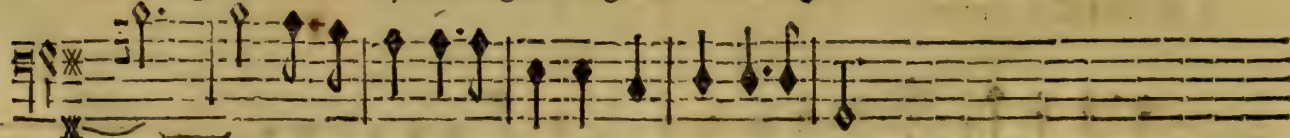
luy d'enseigner Le grád Art de regner. C'est à luy d'enseigner Le grád Art de regner.



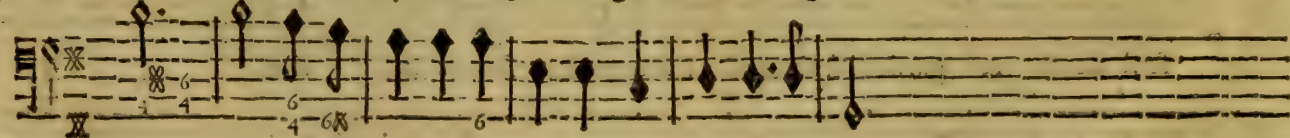
BASSE-CONTINUE.



Art de regner. C'est à luy d'enseigner Le grand Art de regner.



C'est à luy d'enseigner Le grand Art de regner.



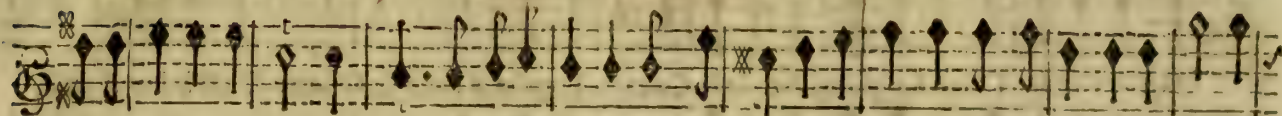
BASSE-CONTINUE.



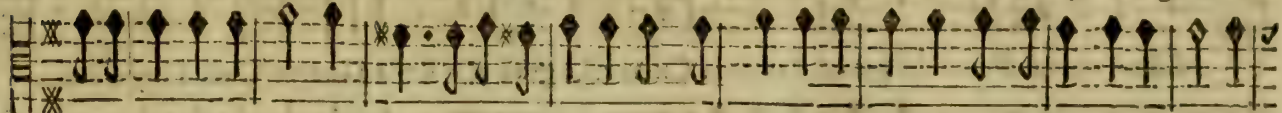
PROLOGUE.

xxlij

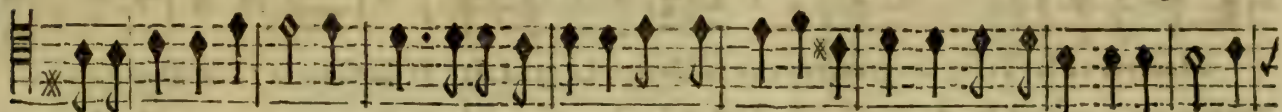
LE CHOEUR.



C'est à luy d'enseigner Aux Maistres de la Terre Le grād Art de la Guerre. C'est à luy d'enseigner Aux



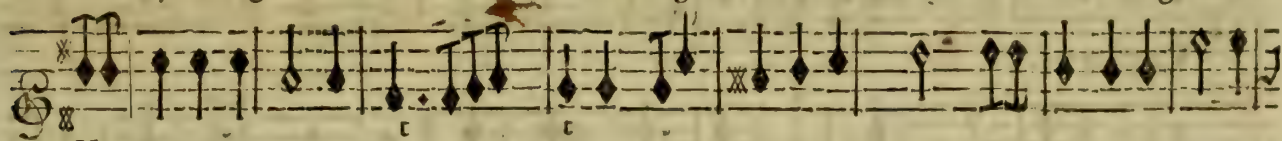
C'est à luy d'enseigner Aux Maistres de la Terre Le grād Art de la Guerre. C'est à luy d'enseigner Aux



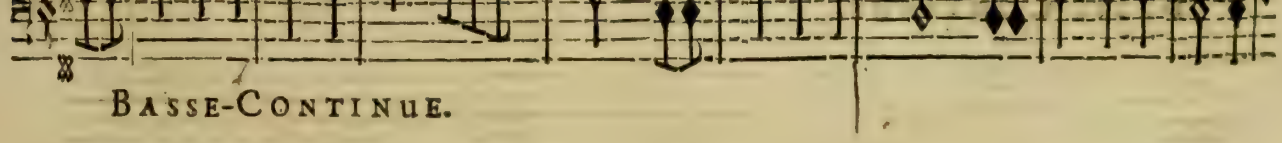
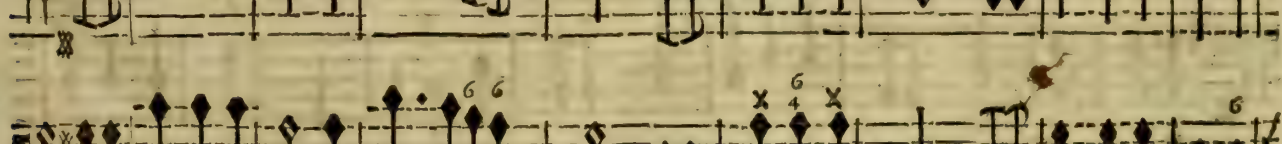
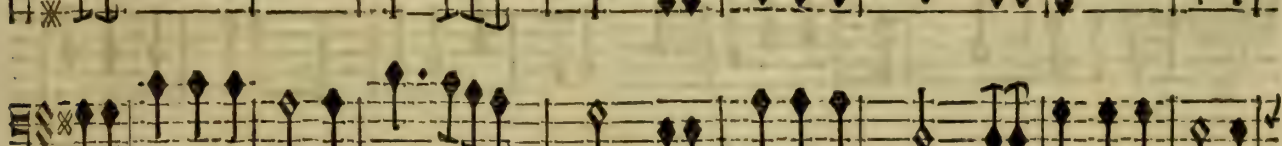
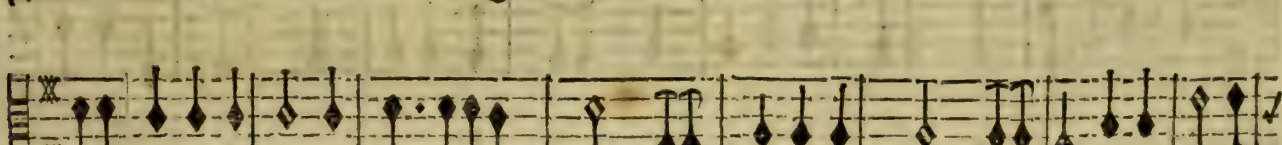
C'est à luy d'enseigner Aux Maistres de la Terre Le grād Art de la Guerre. C'est à luy d'enseigner Aux



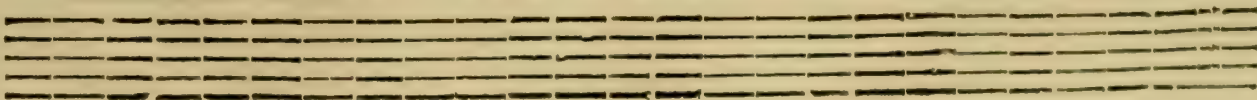
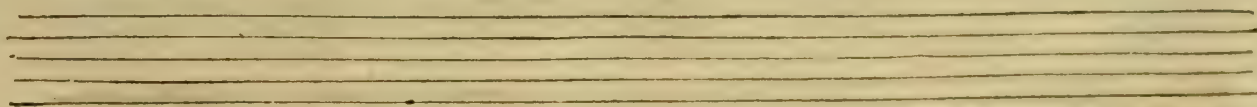
C'est à luy d'enseigner Aux Maistres de la Terre Le grād Art de la Guerre. C'est à luy d'enseigner Aux



VIOLONS.



BASSE-CONTINUE.

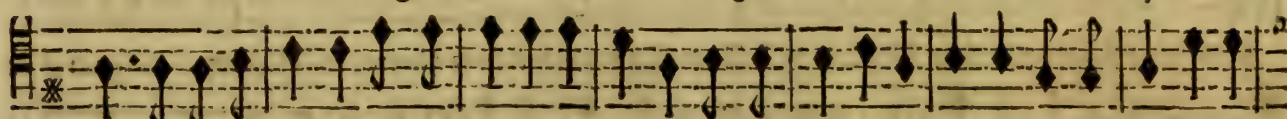




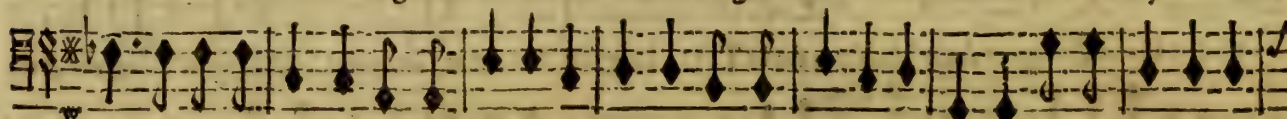
Maistres de la Terre Le grand Art de la Guerre. Le grād Art de la Guerre. C'est à luy d'enfei-



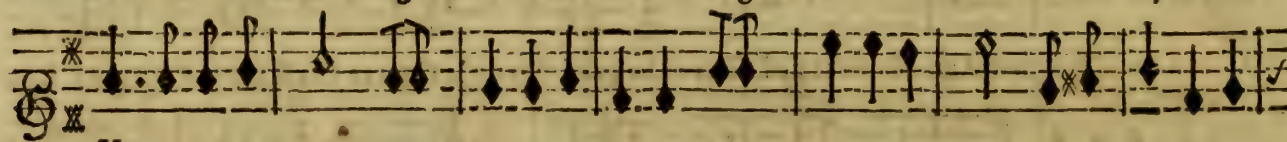
Mistres de la Terre Le grand Art de la Guerre. Le grād Art de la Guerre. C'est à luy d'enfei-



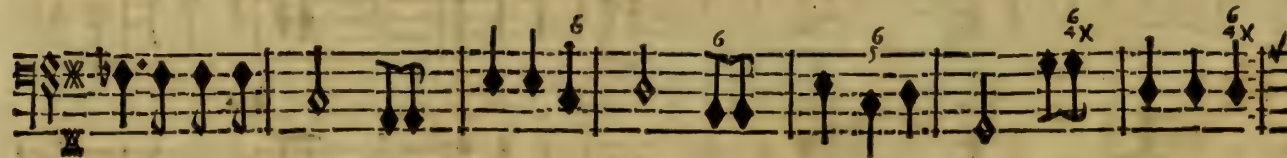
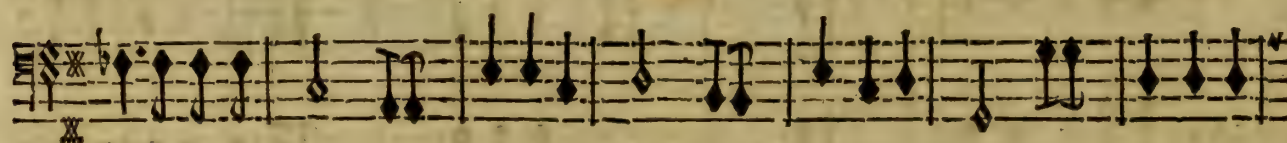
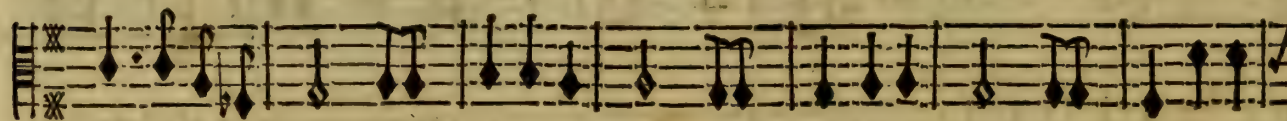
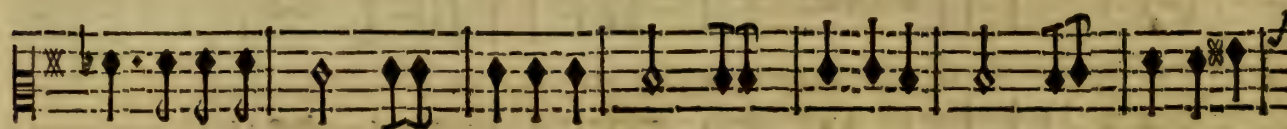
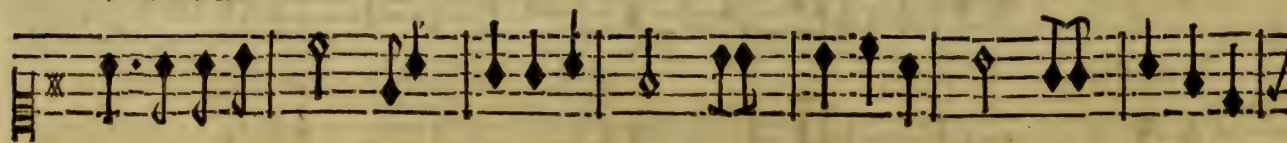
Maistres de la Terre Le grand Art de la Guerre. Le grād Art de la Guerre. C'est à luy d'enfei-



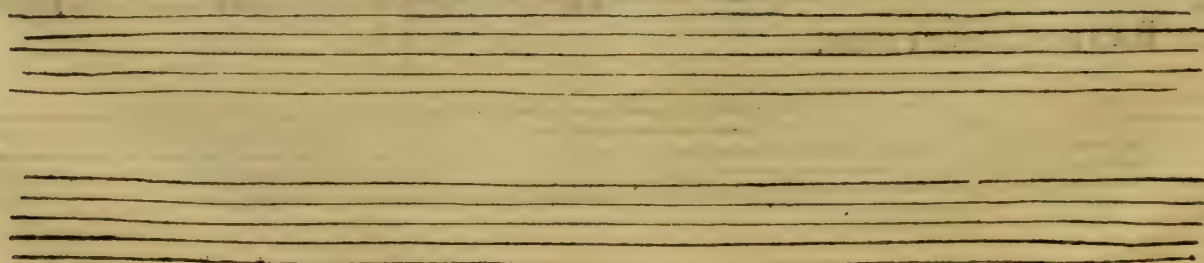
Maistres de la Terre Le grand Art de la Guerre. Le grād Art de la Guerre. C'est à luy d'enfei-



VIOLONS.

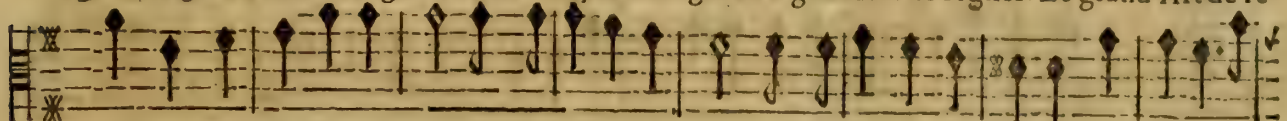


BASSE-CONTINUE.





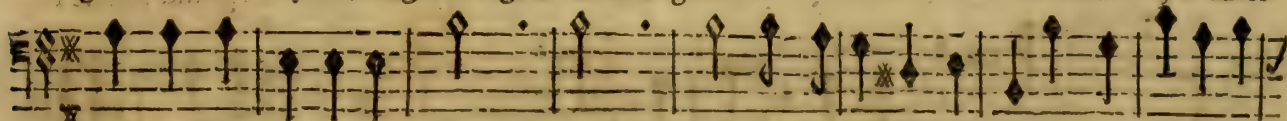
gner Le grand Art de regner. C'est à luy d'enseigner Le grãd Art de regner. Le grand Art de re-



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gner C'est à luy d'enseigner Le grãd Art de regner. C'est à luy d'enfei-

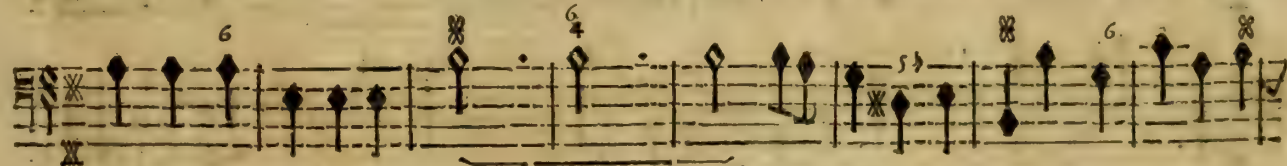


gner Le grand Art de regner.

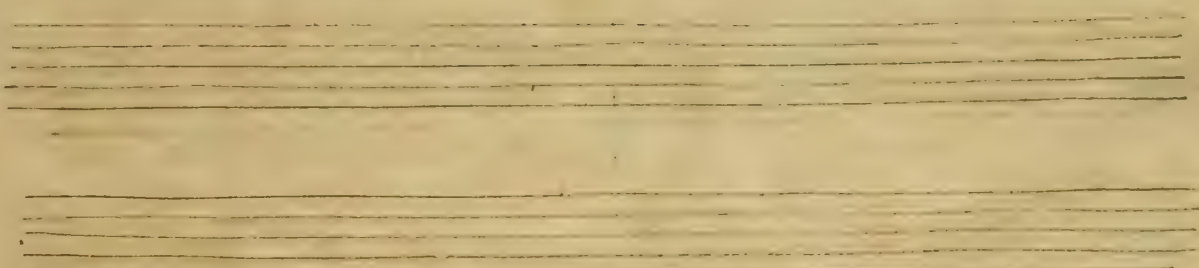
C'est à luy d'enseigner Le grãd Art de re-



VIOLONS.



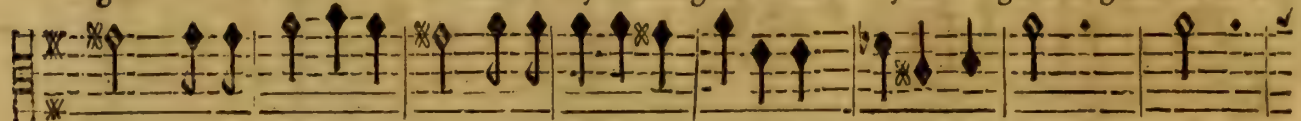
BASSE-CONTINUE.





gner.

C'est à luy d'enseigner C'est à luy d'enseigner Le grand Art de re-



gner. C'est à luy d'enseigner C'est à luy d'enseigner Le grand Art de regnier.



gner Le grand Art de regnier. Le grand Art de regnier. C'est à luy d'enseigner Le grand Art de re-

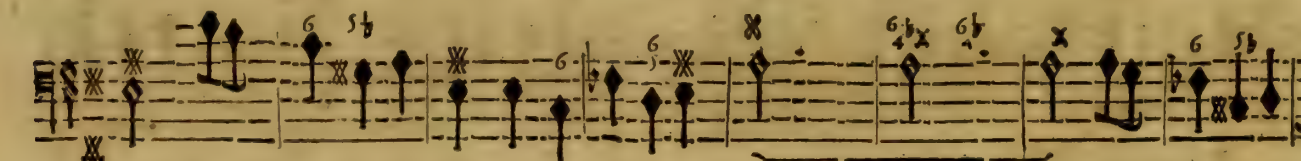
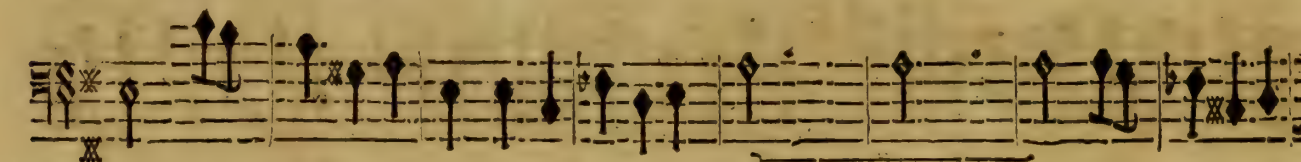
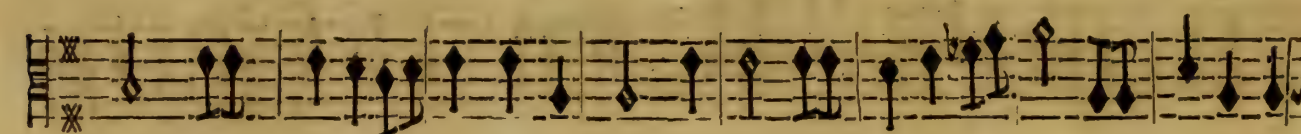
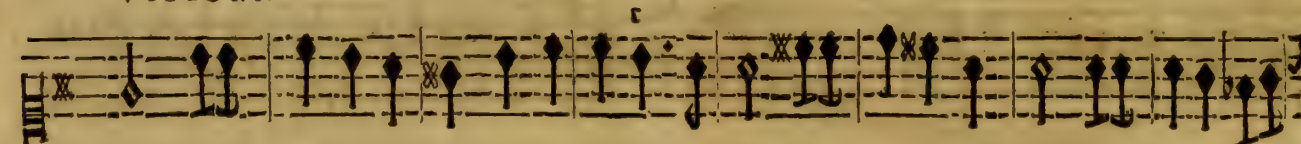


gner. C'est à luy d'enseigner Le grand Art de regnier.

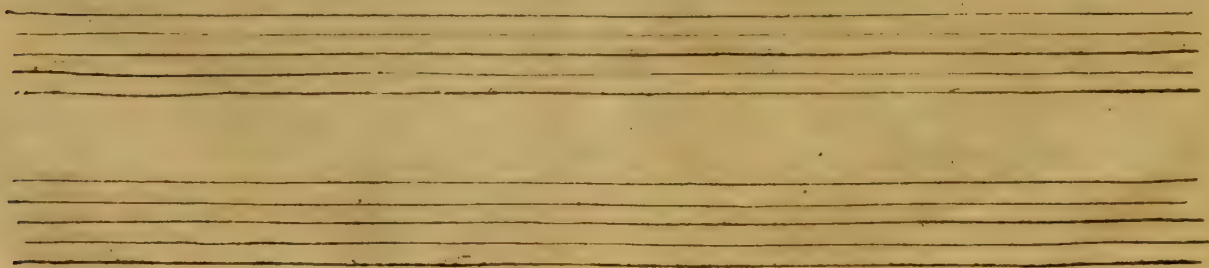
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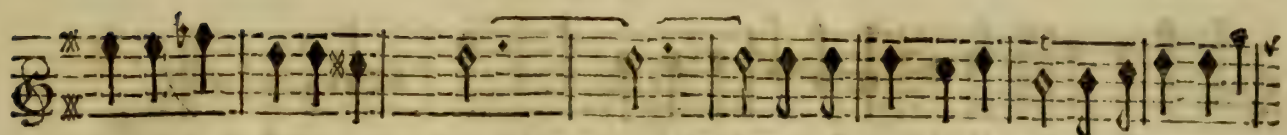


VIOLONS.



BASSE-CONTINUE.



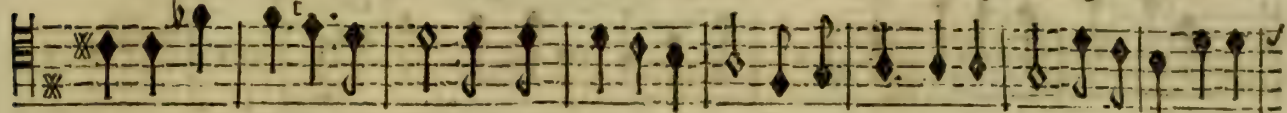


gner. Le grand Art de regner.

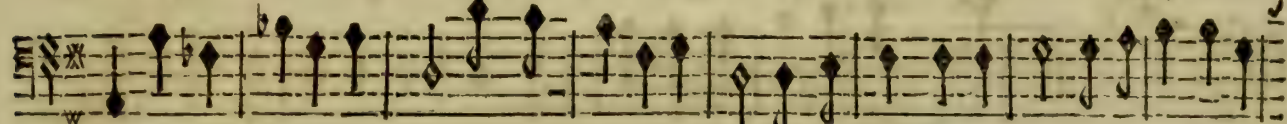
C'est à luy d'enseigner Le grand Art de re-



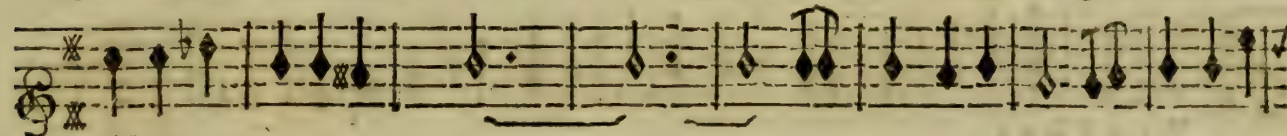
C'est à luy d'enseigner Le grand Art de regner. C'est à luy d'enseigner Le grand Art de re-



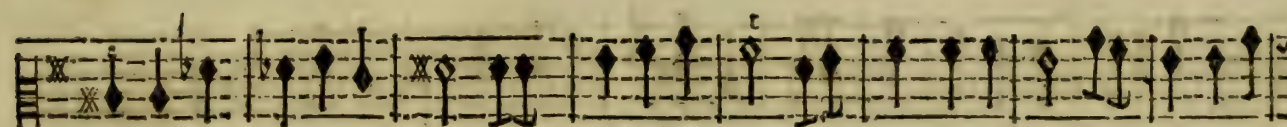
gner Le grand Art de regner. C'est à luy d'enseigner Le grand Art de regner. C'est à luy d'enfei-



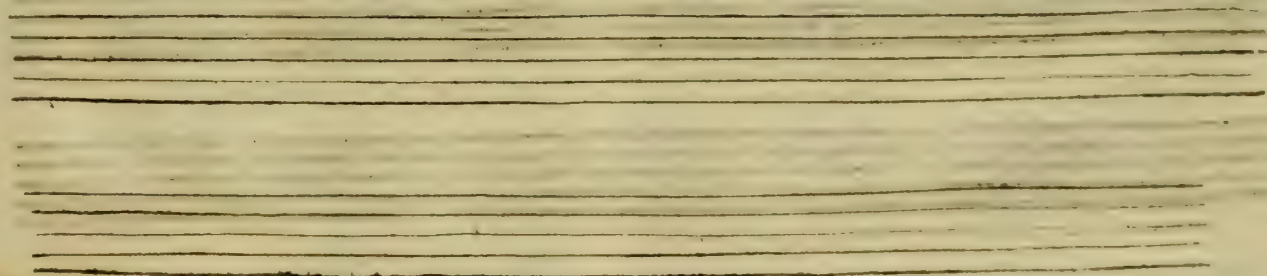
gner Le grand Art de regner. C'est à luy d'enseigner C'est à luy d'enseigner Le grand Art de re-

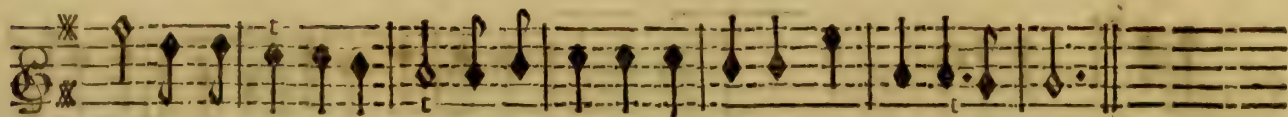


VIOLONS.



BASSE-CONTINUE.





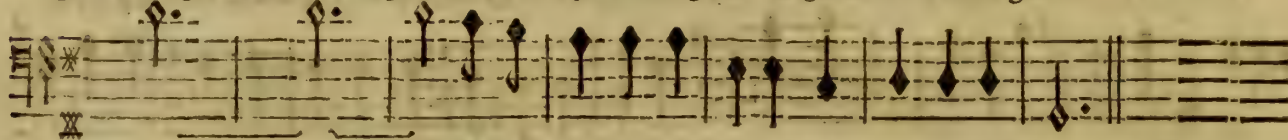
gner C'est à luy d'enseigner Le grand Art de regner Le grand Art de regner.



gner. C'est à luy d'enseigner Le grand Art de regner. Le grand Art de regner.



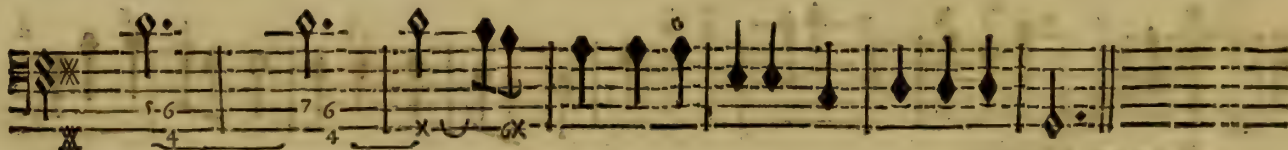
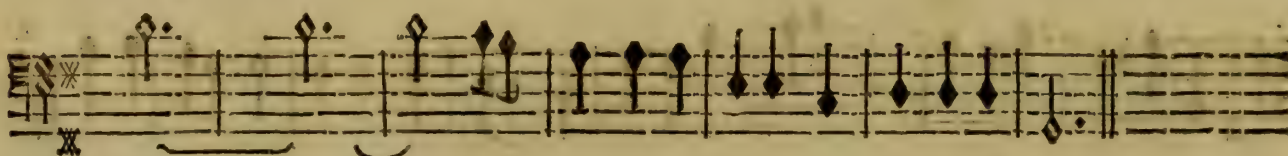
gner. Le grand Art de regner. C'est à luy d'enseigner Le grand Art de regner.



gner. C'est à luy d'enseigner Le grand Art de regner.

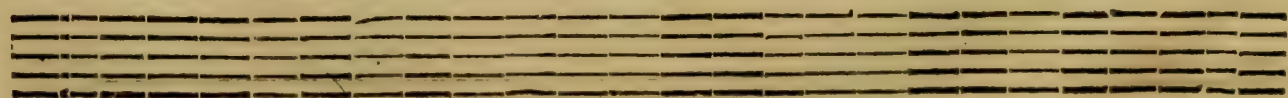
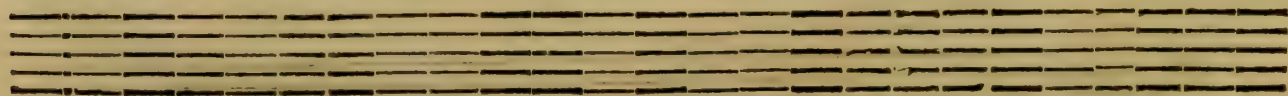


V I O L O N S.



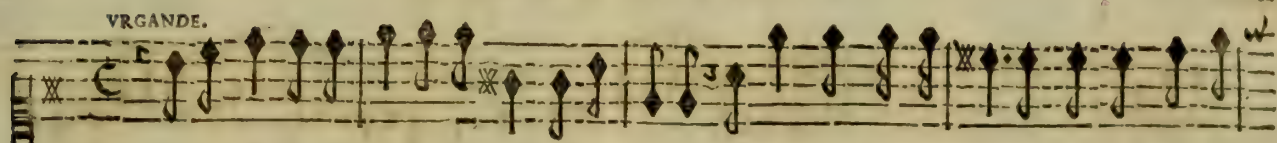
BASSE-CONTINUE.

BASSE-CONTINUE.

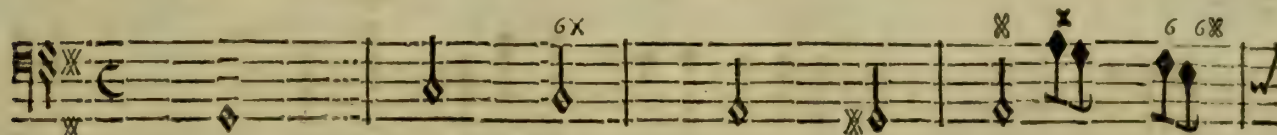
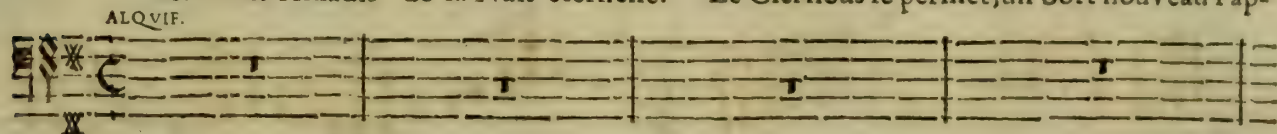


PROLOGUE.

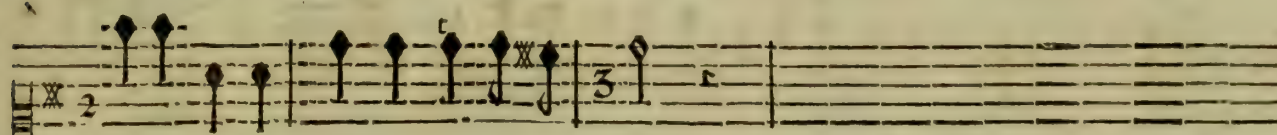
xxix



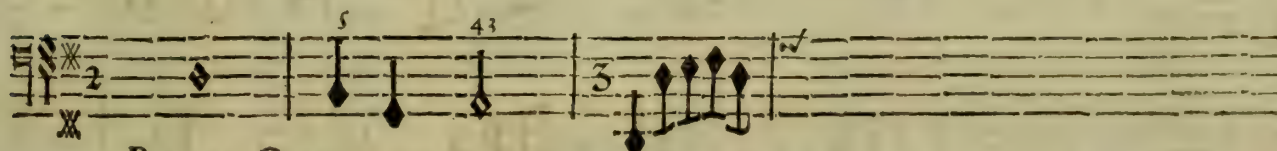
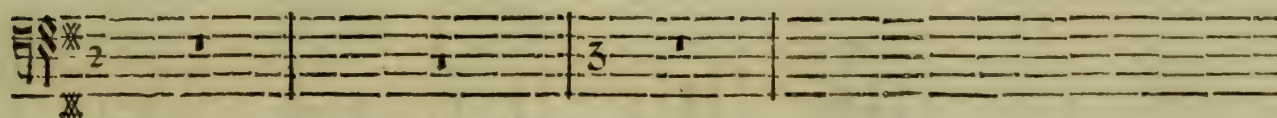
Retirons Amadis de la Nuit éternelle. Le Ciel nous le permet, un Sort nouveau l'ap-



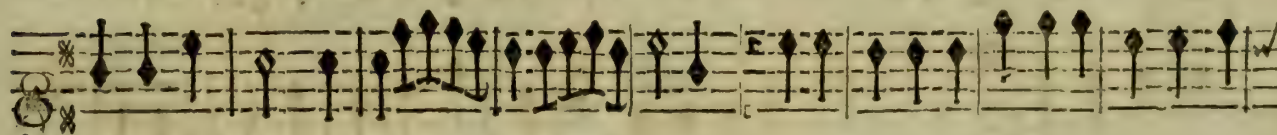
BASSE-CONTINUE.



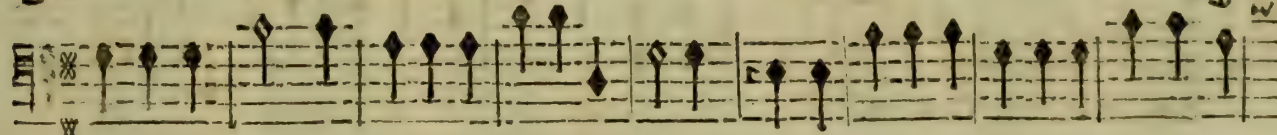
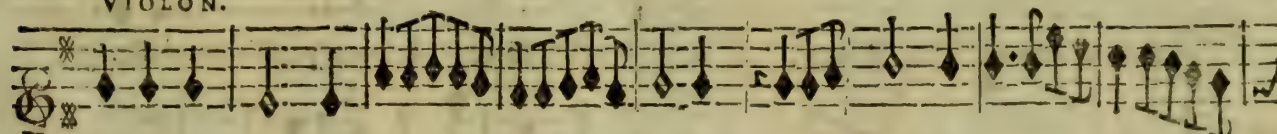
pelle Où son Sang regnoit autre- fois.



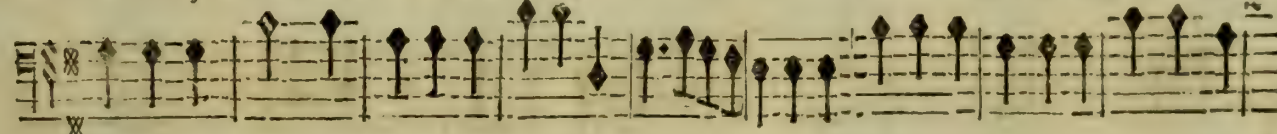
BASSE-CONTINUE.



VIOLON.



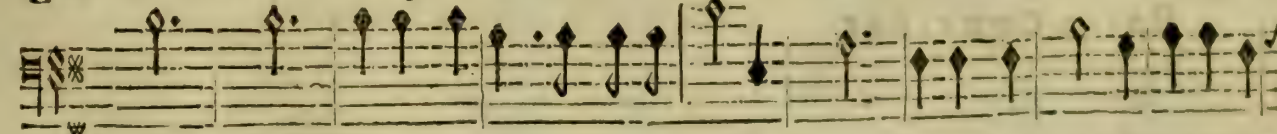
Nous ne sçaurions choisir de Demeure plus belle. Allons estre tesmoins de la gloire immor-



BASSE-CONTINUE.



VIOLON.



tel le D'un Roy l'Estonnement des Roys, Et des plus grands Heros le plus



BASSE-CONTINUE.

parfait modèle. Allons estre tesmoins de la gloire immortel- le D'un

BASSE-CONTINUE.

Roy l'estonnement des Roys, Et des plus grâds Heros le plus parfait modèle.

BASSE-CONTINUE.

VRGANDE.

Tout l'Univers admire ses exploits; Allons, allons vivre heureux sous ses Loix.

Tout l'Univers admire ses exploits: Allons, allons vivre heureux sous ses loix.

BASSE-CONTINUE.

PROLOGUE.

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LES CHOEURS.



Tout l'Univers admire ses exploits, Allons, allons vivre heureux sous ses Loix.



Tout l'Univers admire ses exploits; Allons, allons vivre heureux sous ses loix.



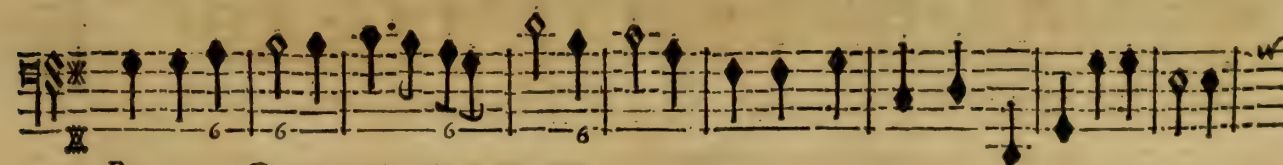
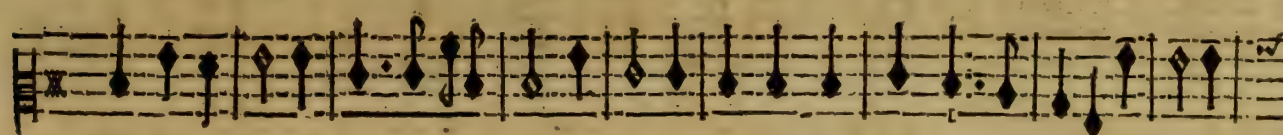
Tout l'Univers admire ses exploits. Allons, allons vivre heureux sous ses Loix.



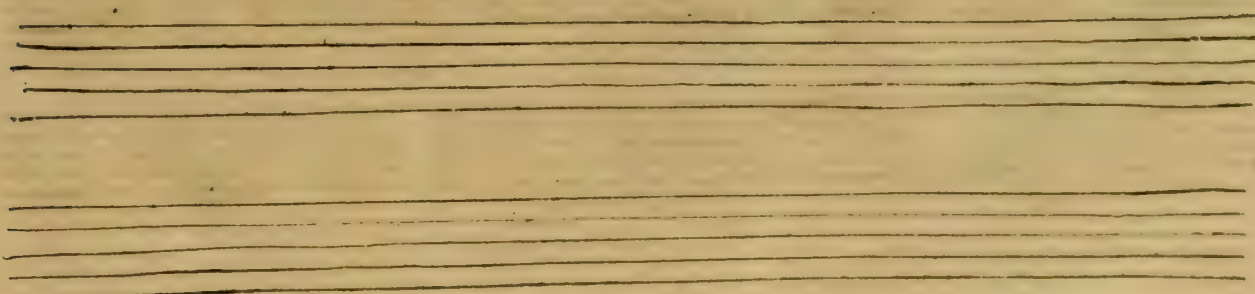
Tout l'Univers admire ses exploits, Allons, allons vivre heureux sous ses Loix.

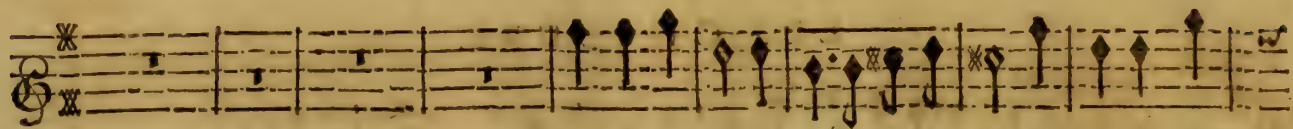


VIOLONS.



BASSE-CONTINUE.





Tout l'Univers admire ses exploits, Allons vivre heu-



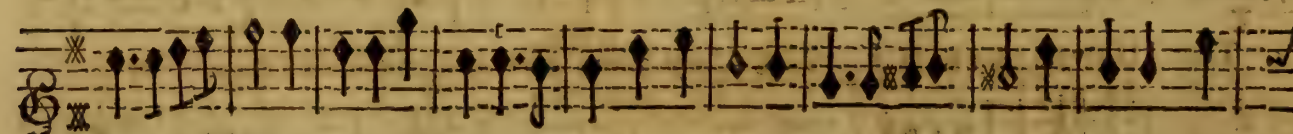
Tout l'Univers admire ses exploits, Al'ons vivre heu-



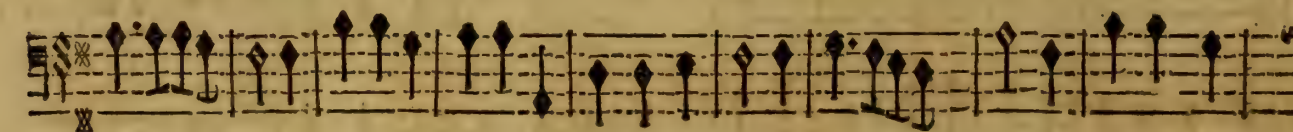
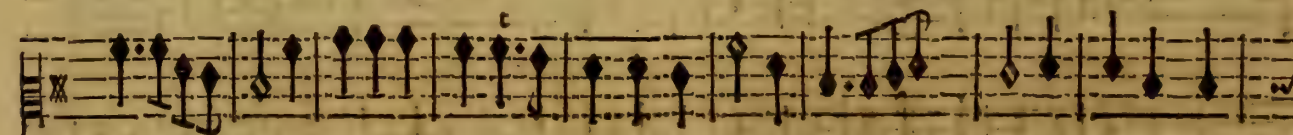
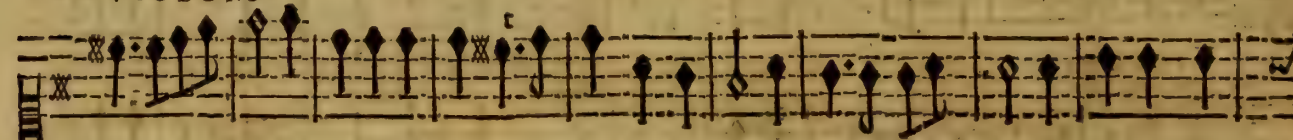
Tout l'Univers admire ses exploits, Allons vivre heu-



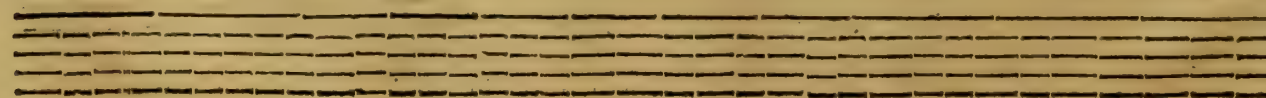
Tout l'Univers admite ses exploits, Allons vivre heu-



VIOLONS.



BASSE-CONTINUE.

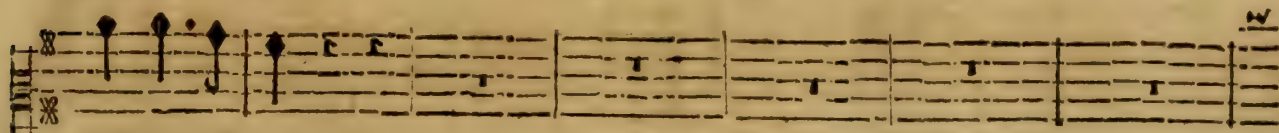


PROLOGUE.

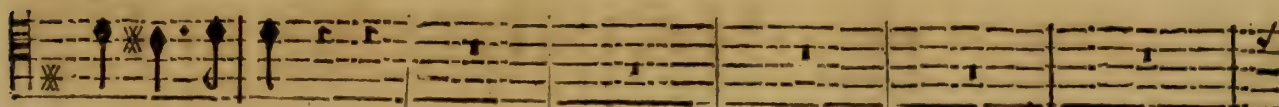
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reux sous ses Loix.



reux sous ses Loix.



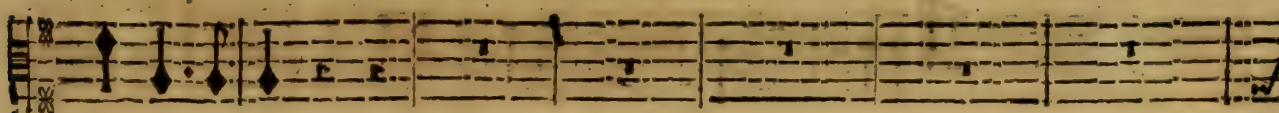
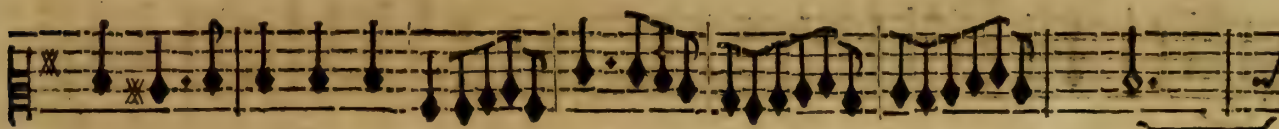
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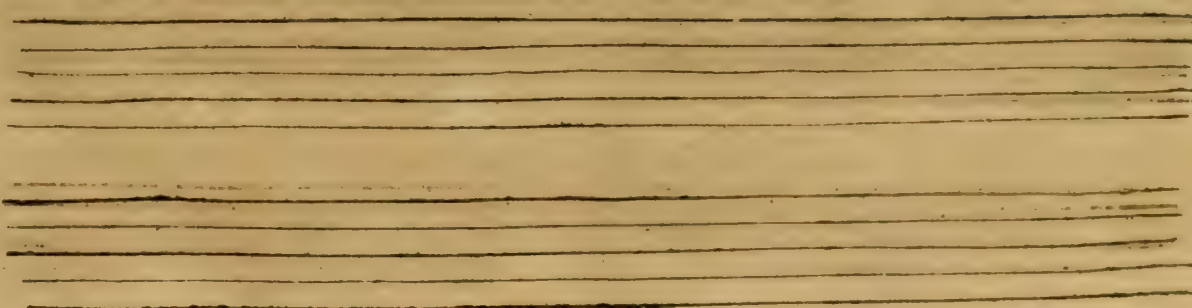
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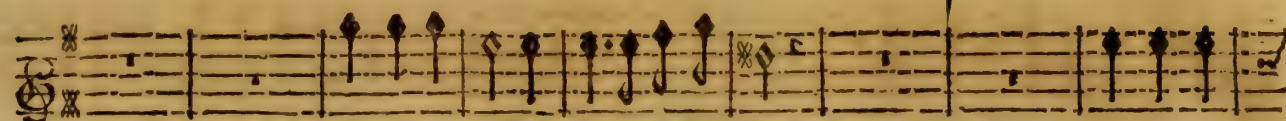


VIOLONS.



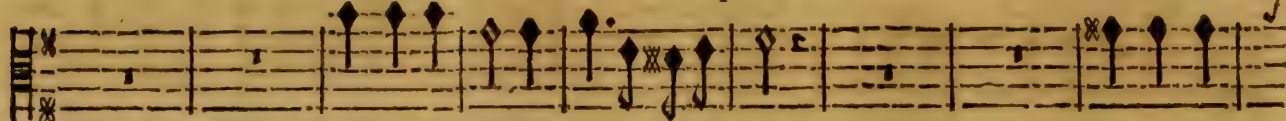
BASSE-CONTINUE.





Tout l'Univers admire ses exploits.

Tout l'Uni-



Tout l'Univers admire ses exploits.

Tout l'Uni-



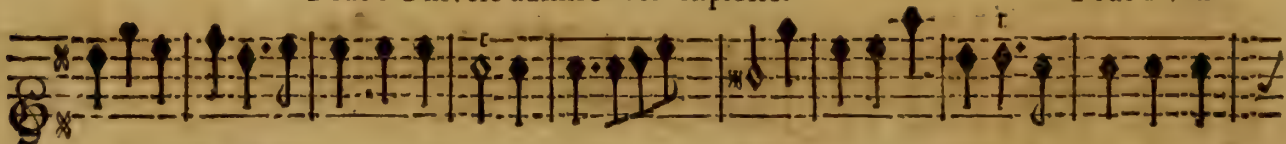
Tout l'Univers admire ses exploits.

Tout l'Uni-

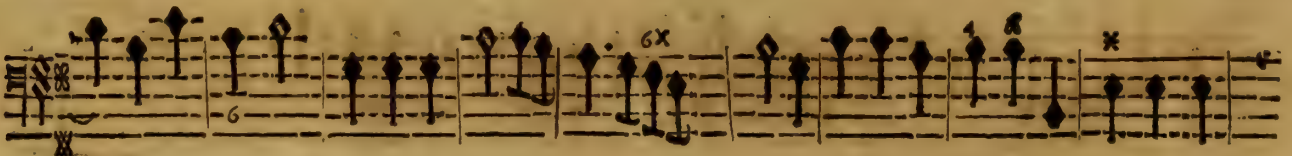
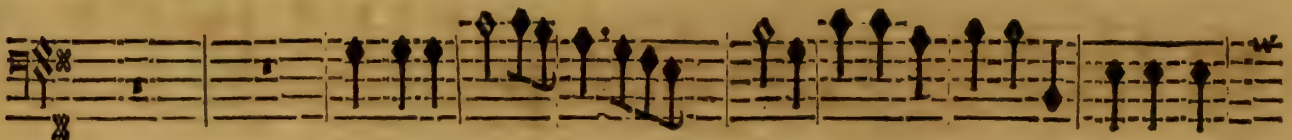


Tout l'Univers admire ses exploits.

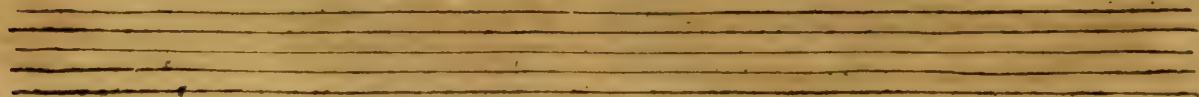
Tout l'Uni-



VIOLONS.



BASSE-CONTINUE.



vers admire ses exploits, Tout l'Univers admire ses exploits, Al-

vers admire ses exploits, Tout l'Univers admire ses exploits, Al-

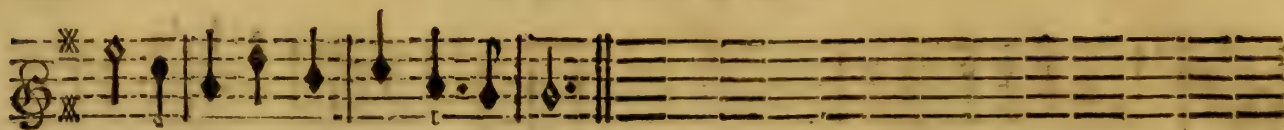
vers admire ses exploits, Tout l'Univers admire ses exploits, Al-

vers admire ses exploits, Tout l'Univers admire ses exploits, Al-

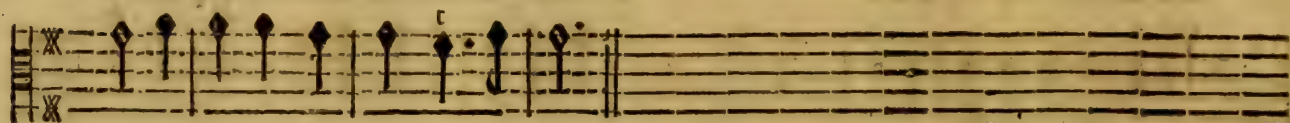
vers admire ses exploits, Tout l'Univers admire ses exploits, Al-

VIOLONS.

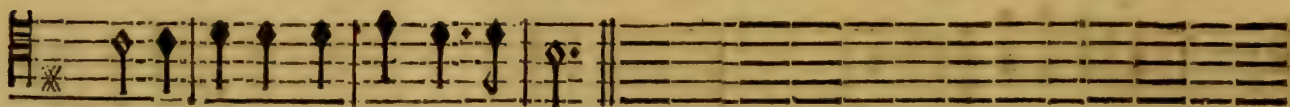
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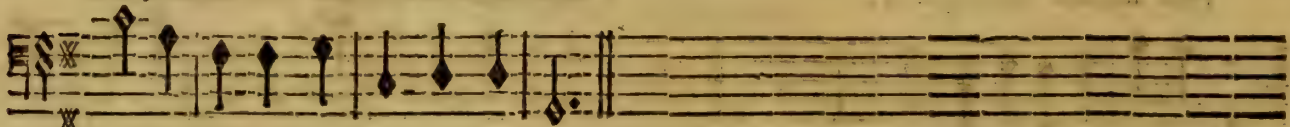
lons, allons vivre heureux sous ses Loix.



lons, allons vivre heureux sous ses Loix.



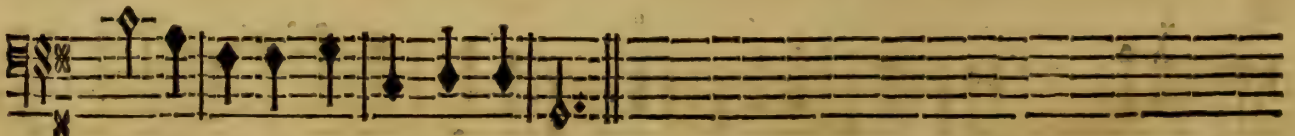
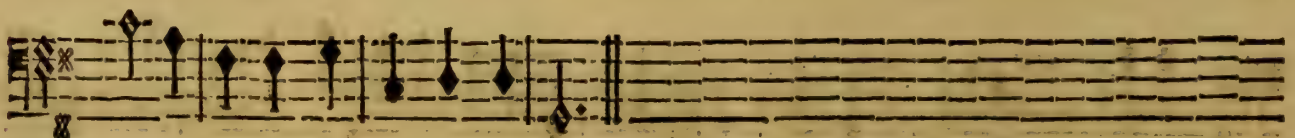
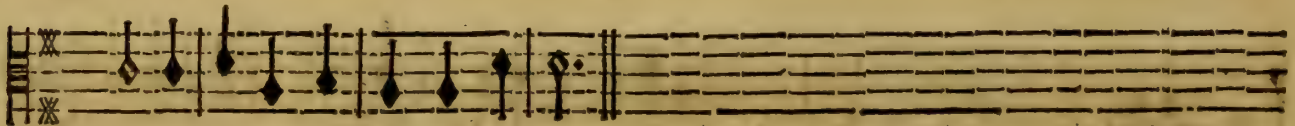
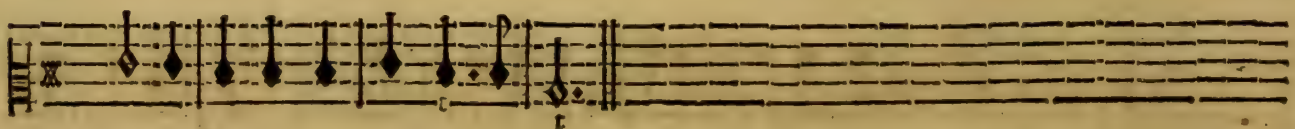
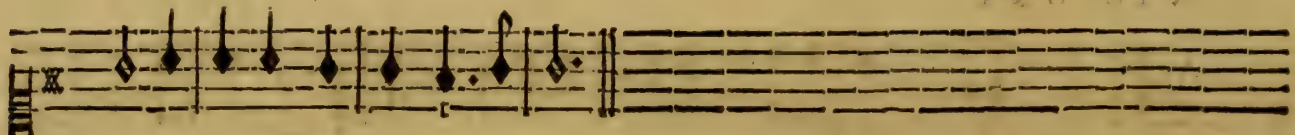
lons, allons vivre heureux sous ses Loix.



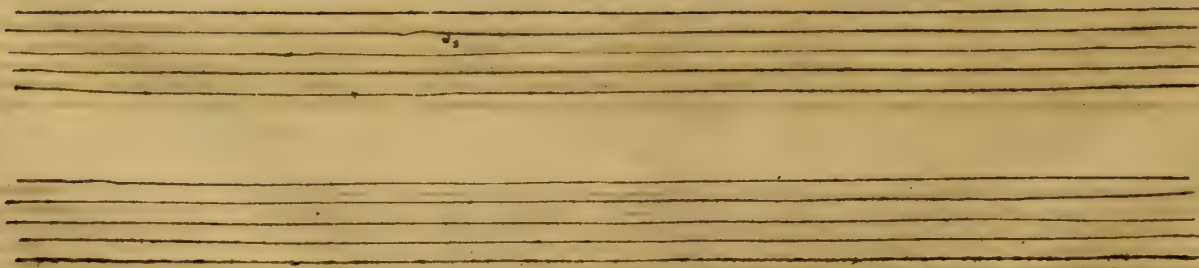
lons, allons vivre heureux sous ses Loix.



VIOLONS.

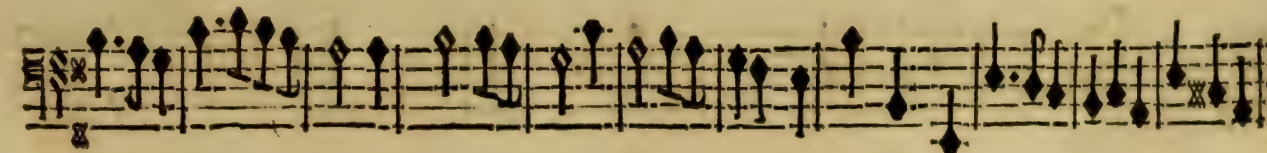
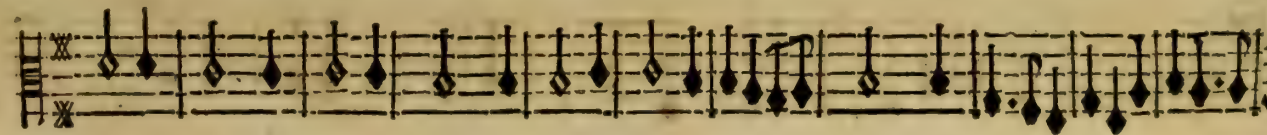
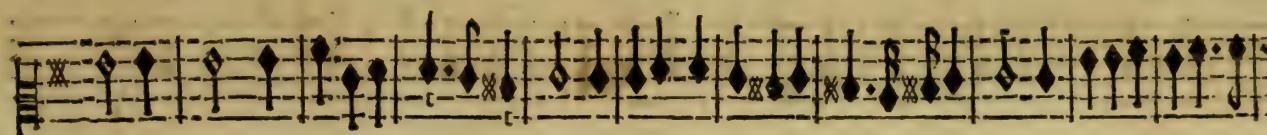
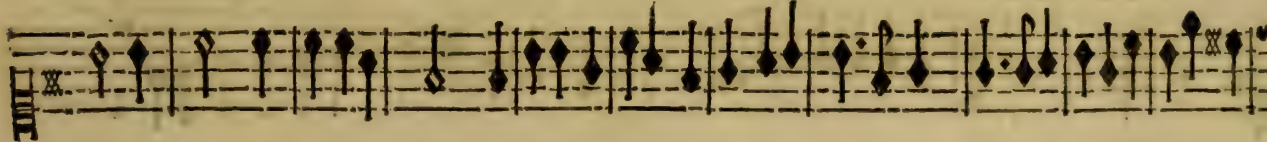
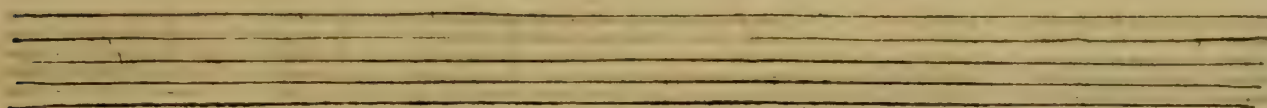
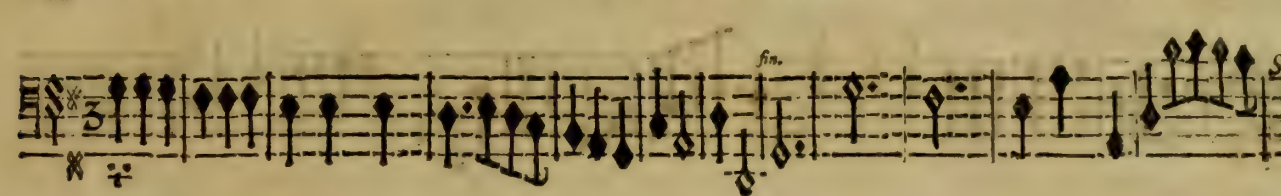
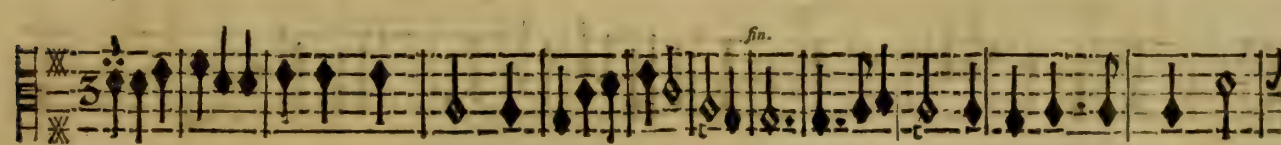
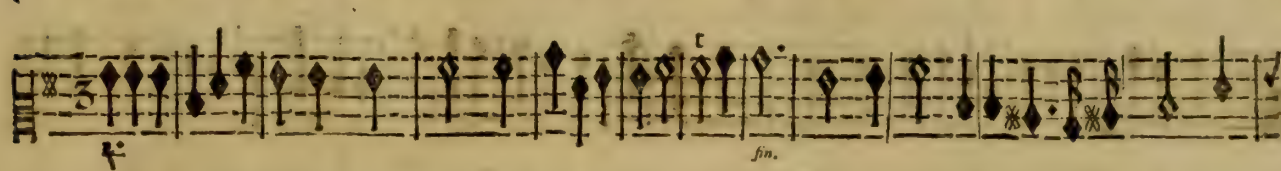
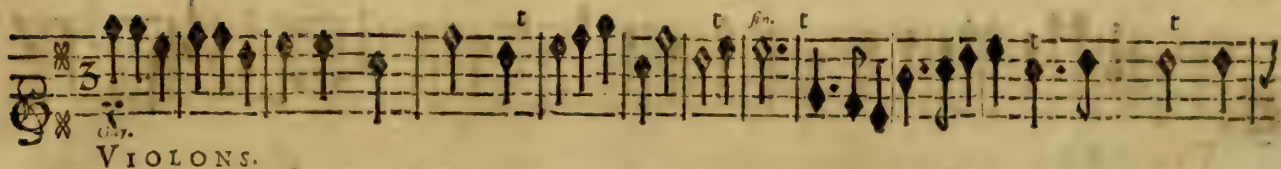


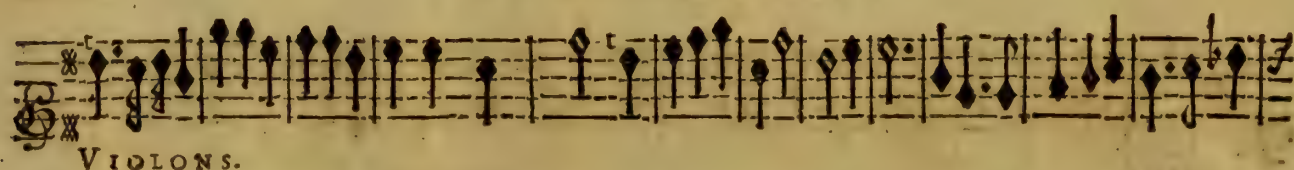
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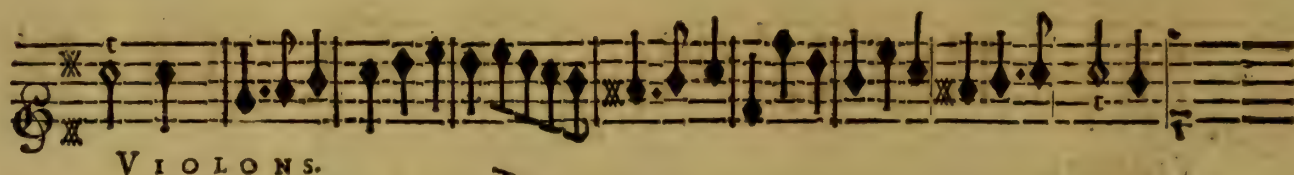
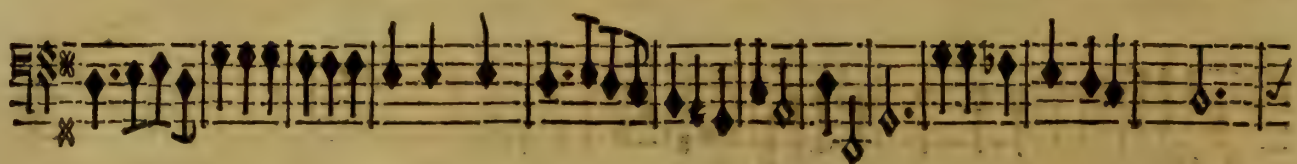
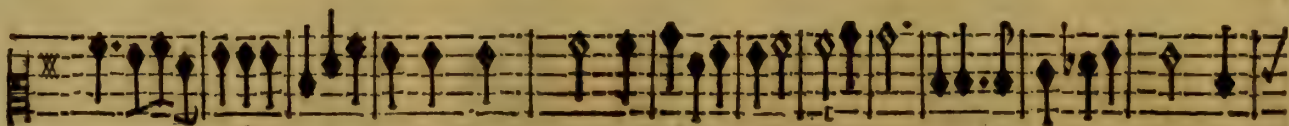
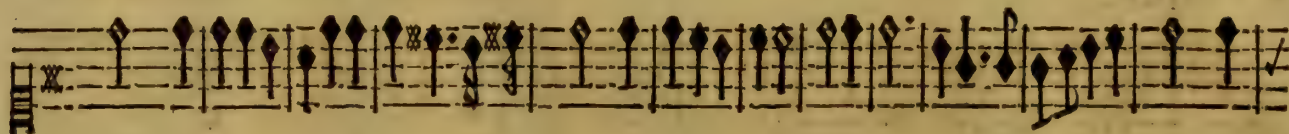
PROLOGUE.

xxxvij

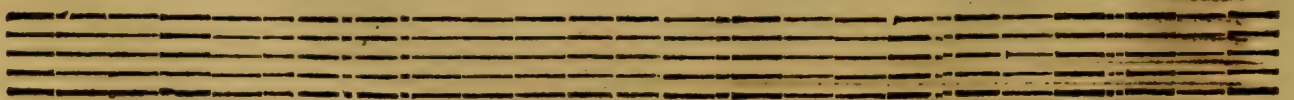
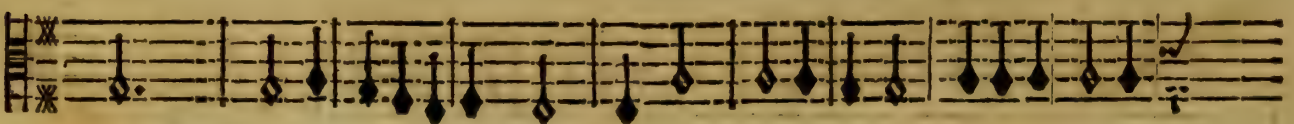
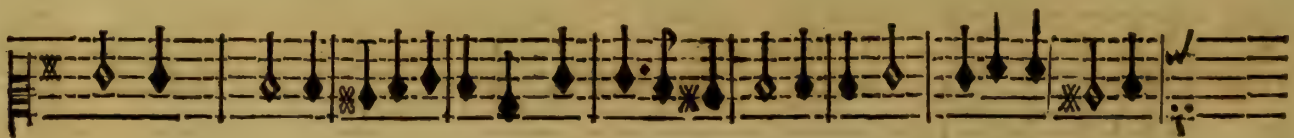
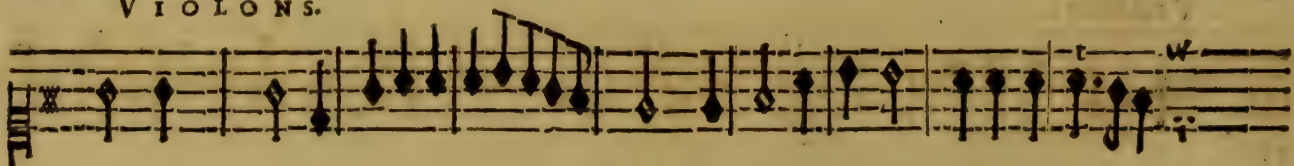




VIOLONS.



VIOLONS.



Une des Suivantes d'Urgande, & le Chœur.



Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur. Vn peu d'a-
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur.



Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur. Vn peu d'a-
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur.



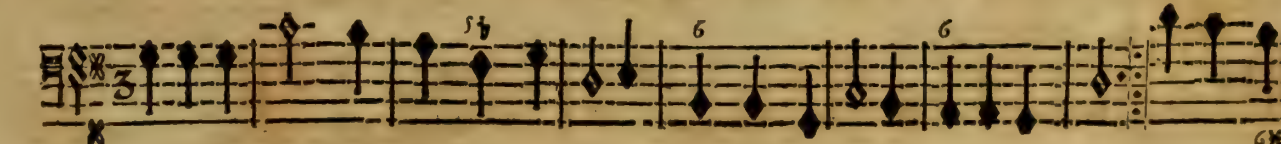
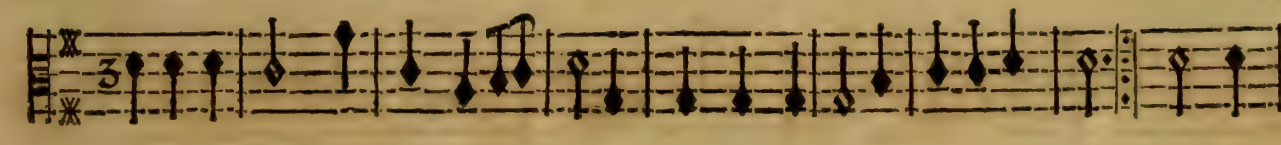
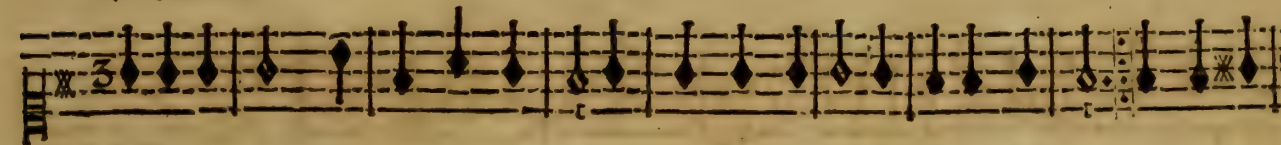
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Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur.



Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur. Vn peu d'a-
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur.

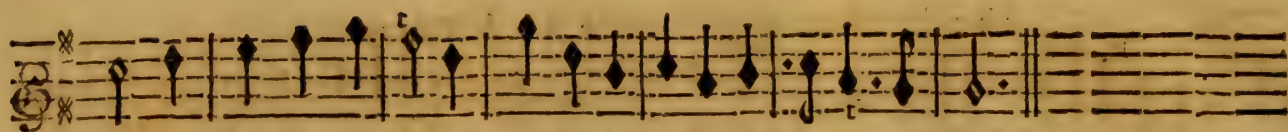


VIOLONS.



BASSE-CONTINUE.





mour nous fait moins de peine Que l'embarras de garder nostre Cœur.



mour nous fait moins de peine Que l'embarras de garder nostre Cœur.



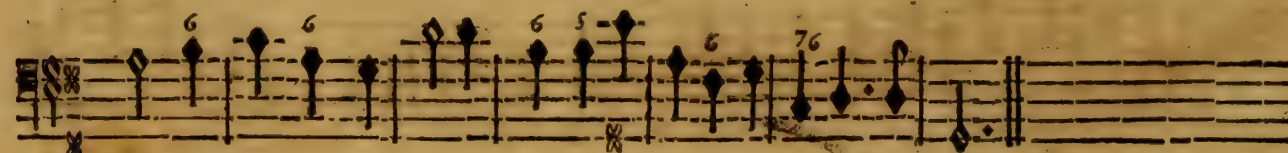
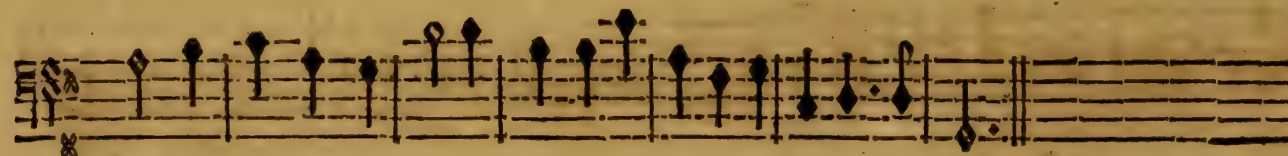
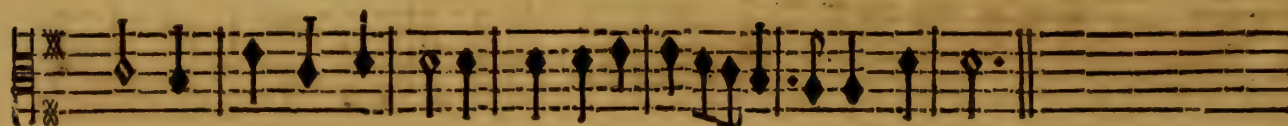
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mour nous fait moins de peine Que l'embarras de garder nostre Cœur.

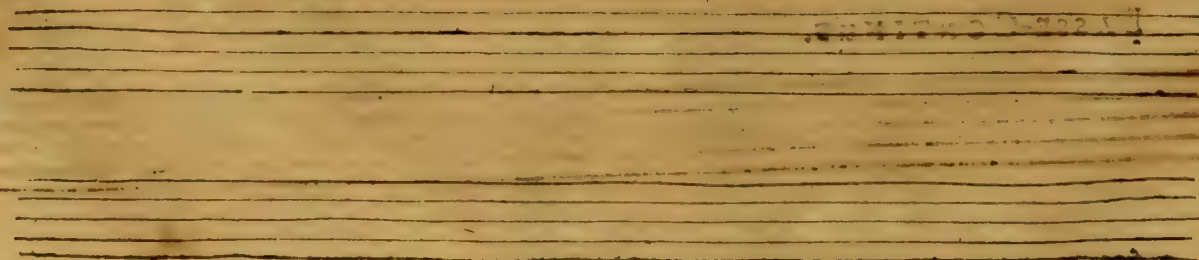


VIOLONS.



BASSE-CONTINUE.

Ce chœur se chante alternativement avec l'Air des Violons. page 37.



PROLOGUE. O R Y

xlj

VAGANDE.

vif. Volez tendres amours, Amadis Amadis va revivre. Son grand

ALQVIF.

vif. Volez tendres amours, Amadis va revivre. Son grand

BASSE-CONTINUE.

Cœur est fait pour vous fuivre. Volez, volez, volez aimables

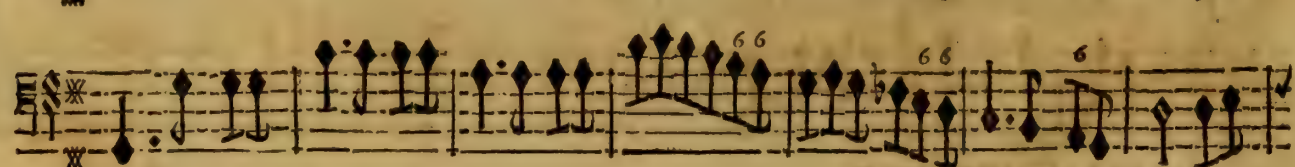
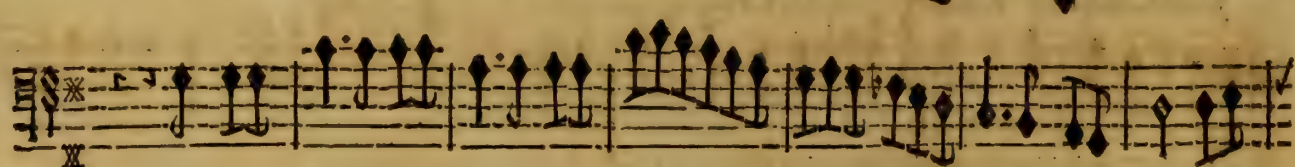
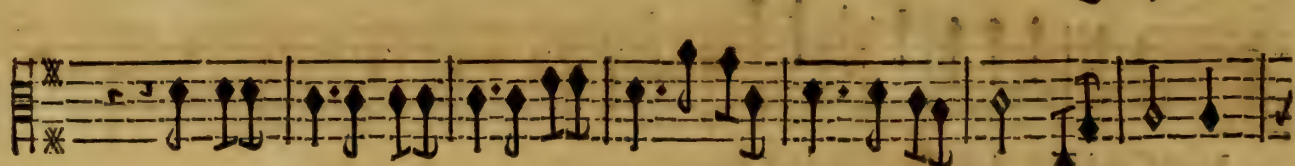
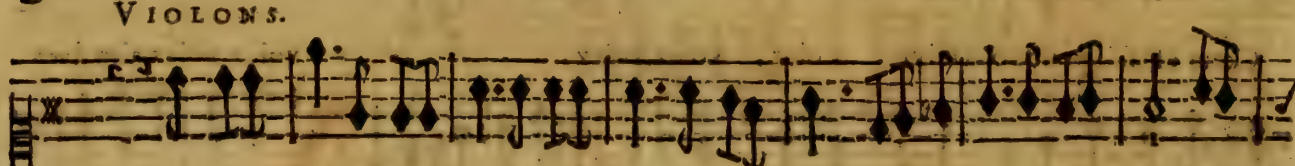
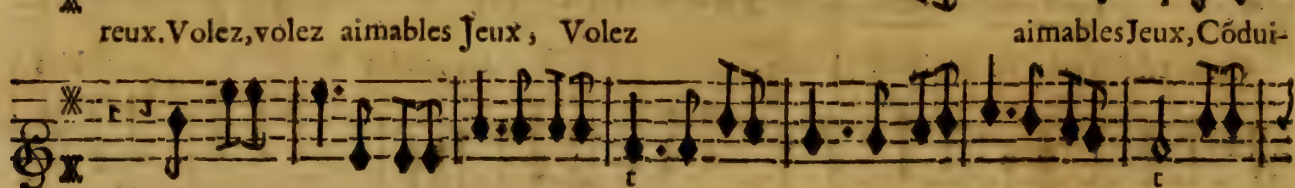
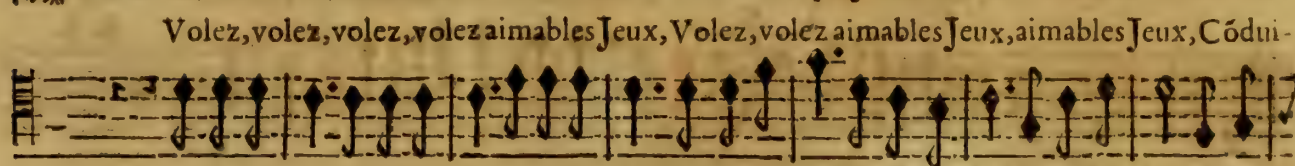
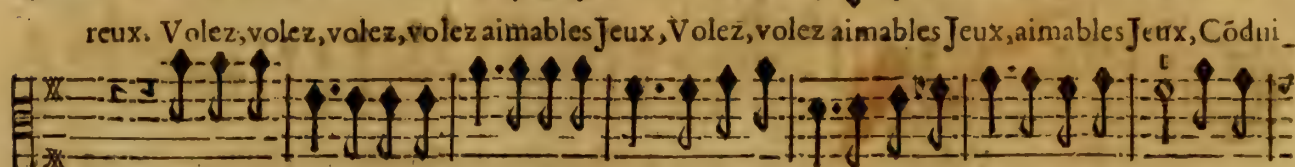
Cœur est fait pour vous suivre. Volez, volez, volez, volez, volez aimables

BASSE-CONTINUE.

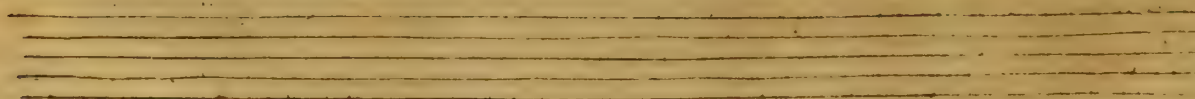
Jeux, Conduisez Amadis en des Climats heu-

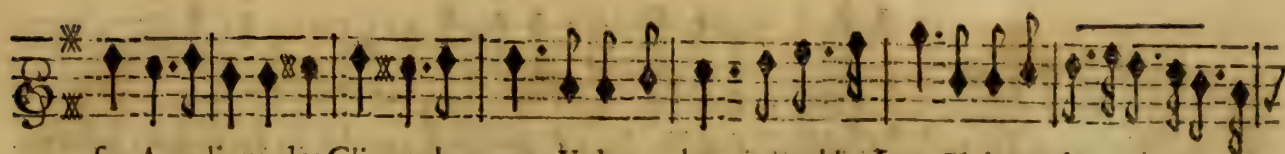
Jeux, Conduisez Amadis en des Climats heu-

BASSE-CONTINUE.

P R O L O G U E.
L E S C H O E U R S.

BASSE-CONTINUE.

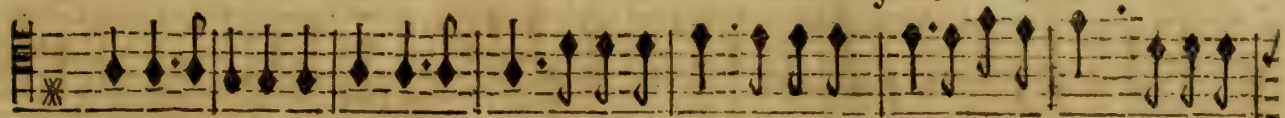




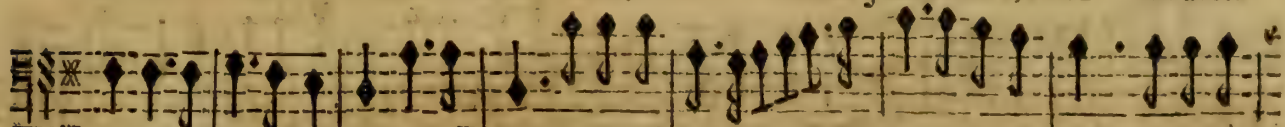
sez Amadis en des Climats heureux. Volez, volez aimables Jeux, Volez, volez



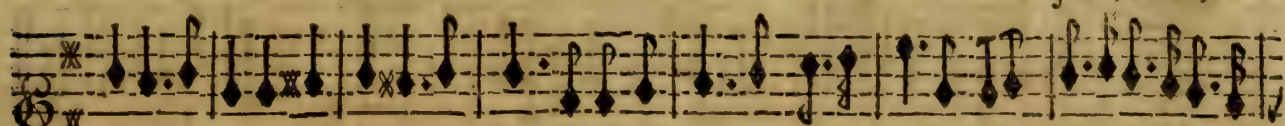
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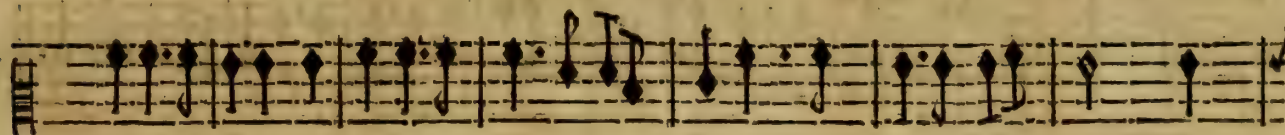
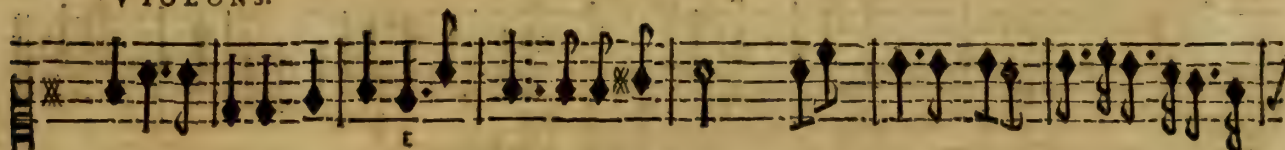
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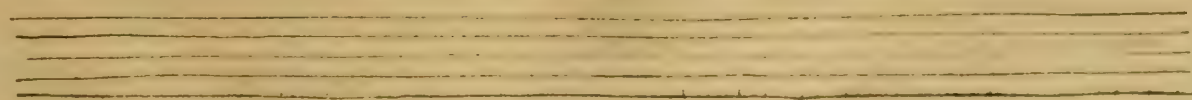
sez Amadis en des Climats heureux, Volez, volez aimables Jeux, Volez, vo-

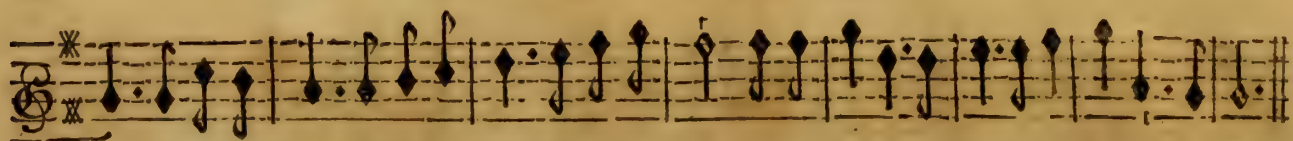


VIOLONS.



BASSE-CONTINUE.

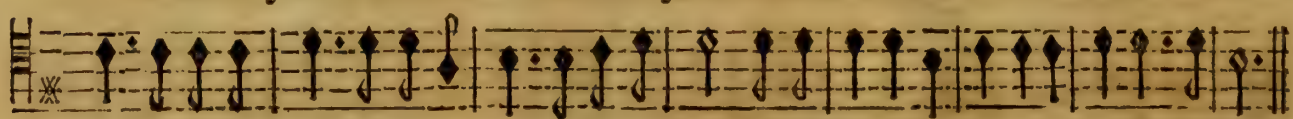




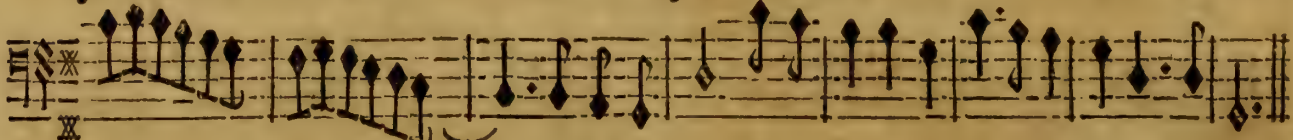
aimables Jeux, Volez, volez aimables Jeux, Conduisez Amadis en des climats heureux.



aimables Jeux, Volez, volez aimables Jeux, Conduisez Amadis en des climats heureux.

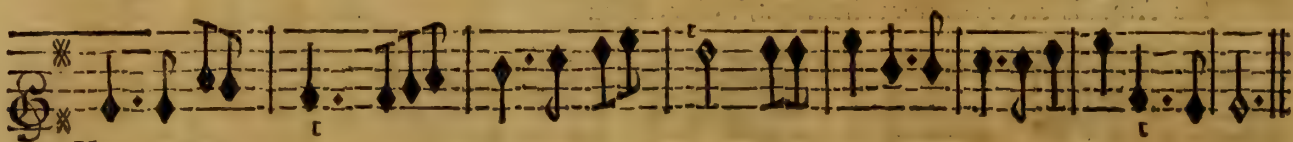


Jeux, Volez, volez aimables Jeux, aimables Jeux, Conduisez Amadis en des climats heureux

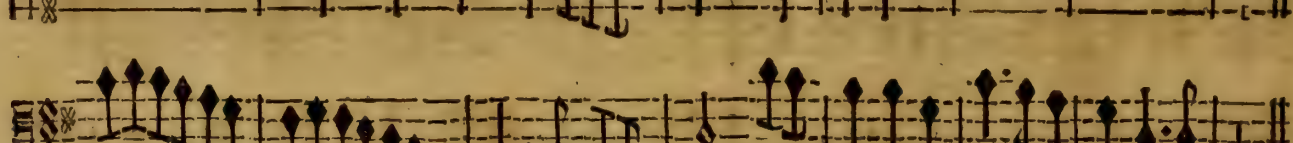


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aimables Jeux, Conduisez Amadis en des climats heureux.



VIOLONS.



BASSE-CONTINUE.

On reprend l'Ouverture page 1.

Fin du Prologue.





AMADIS,

TRAGEDIE

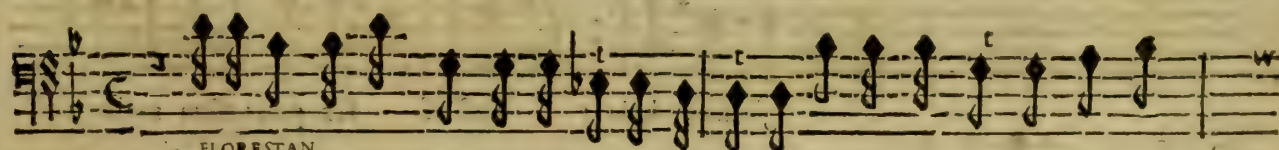
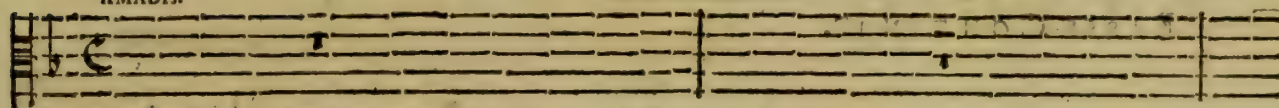


ACTE PREMIER.

SCENE PREMIERE.

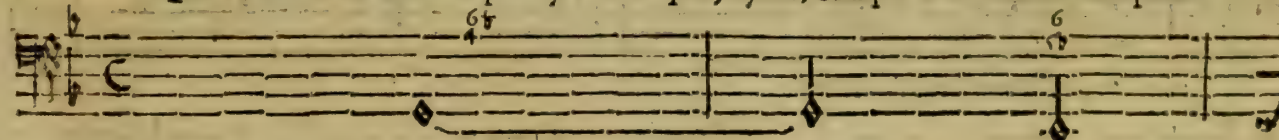
AMADIS, FLORESTAN.

AMADIS.

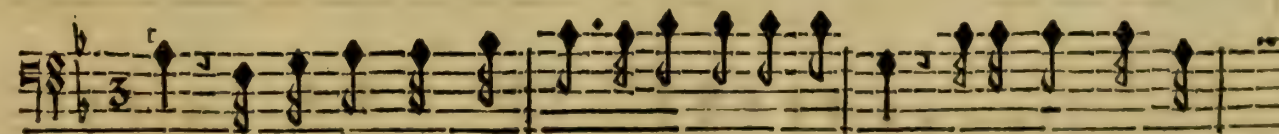
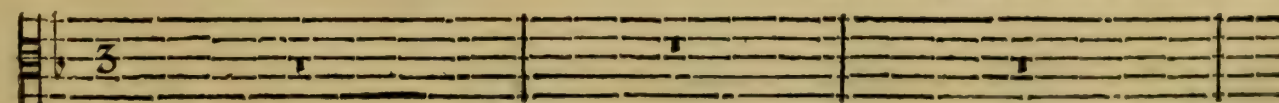


FLORESTAN.

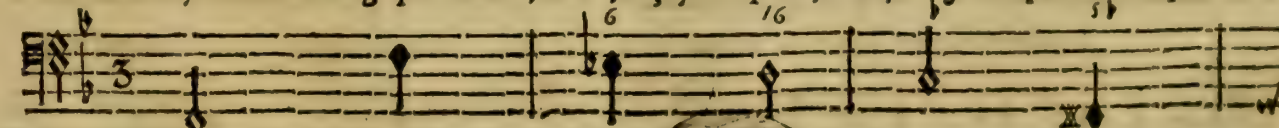
Je reviens dans ces lieux pour y voir ce que j'aime; Chaque moment est cher pour



BASSE-CONTINUE.



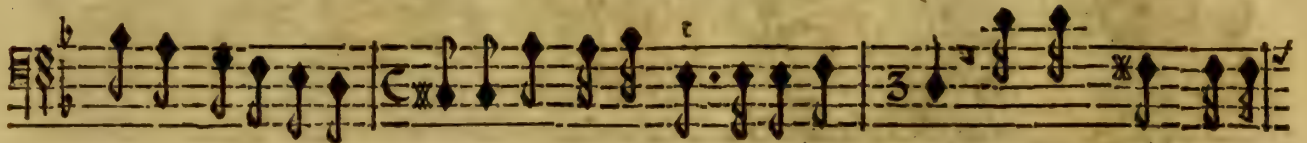
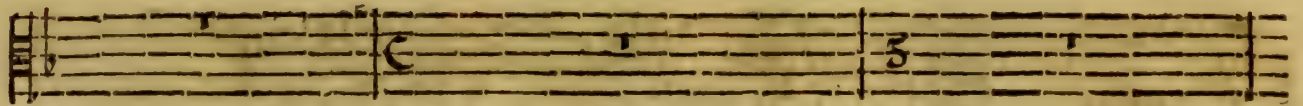
moy: Mais au sang qui nous joint je sçay ce que je doy; Je ne puis vous quit-



BASSE-CONTINUE.



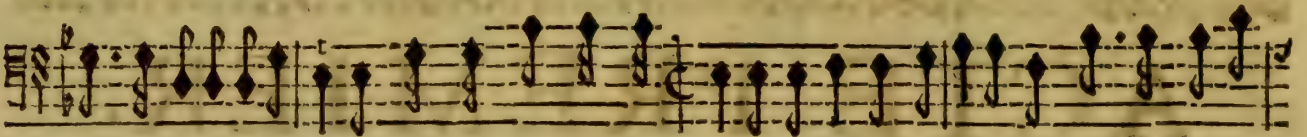
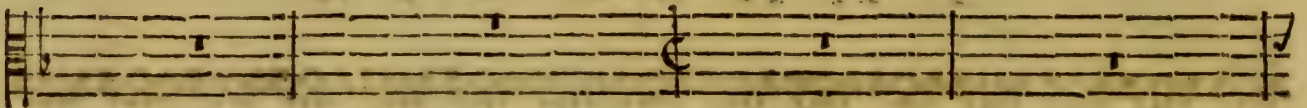
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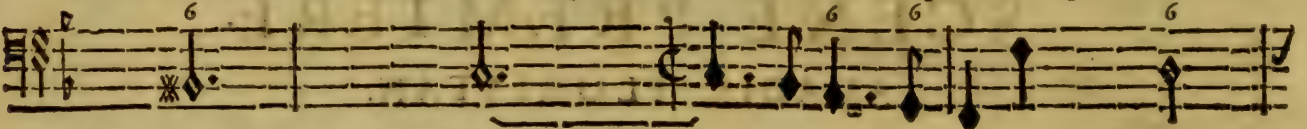
ter sans une peine ex- trême Dans la douleur ou je vous voy. Le grand cœur d'Ama-



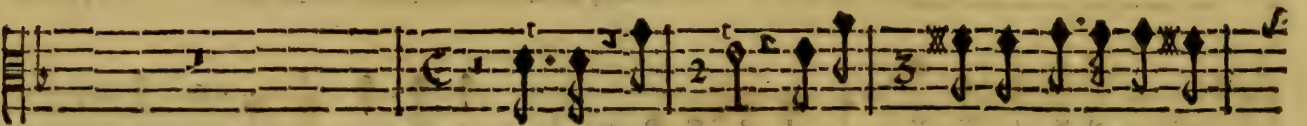
BASSE-CONTINUE.



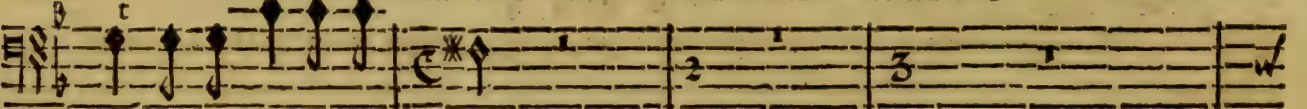
dis doit estre inébrable, Quel malheur peut troubler un Heros indôprable, Vaïqueur des fiers Ti-



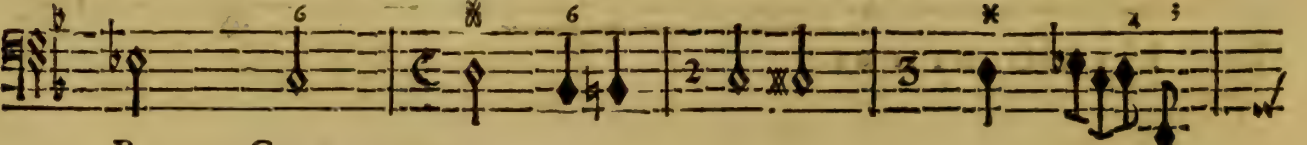
BASSE-CONTINUE.



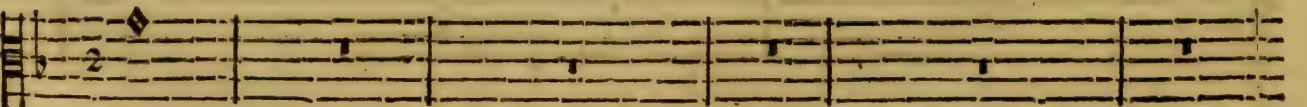
j'aime, hélas! c'est af- fez pour estre malheu-



rans, & des Monstres af- freux?



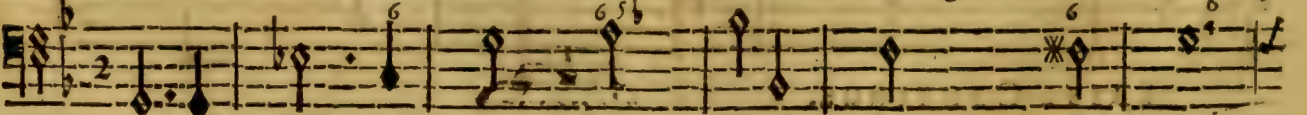
BASSE-CONTINUE.



reux.



Sans cesse, vous volez de Victoire en Victoire, Vostre grand nom s'estend aussi



BASSE-CONTINUE.

loin que le jour; Sans cesse, vous volez de Victoire en Victoire, Vostre grâd nō s'estéd aussi

BASSE-CONTINUE.

loin que le jour; Si Vous Vous plaignez de l'Amour, Consolez-Vous Consolez-

BASSE-CONTINUE.

Vous avec la gloi- re. Si vous vous plaignez de l'Amour, Consolez Vous, Consolez-

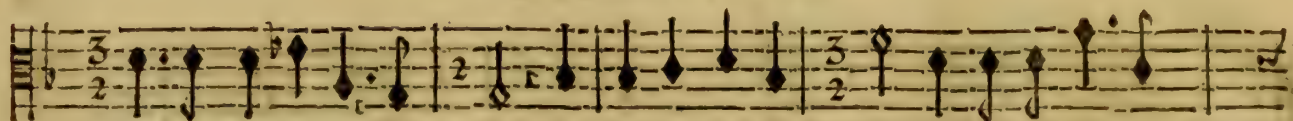
BASSE-CONTINUE.

Ah! quel l'Amour paraist charmant! Mais hélas! il n'est

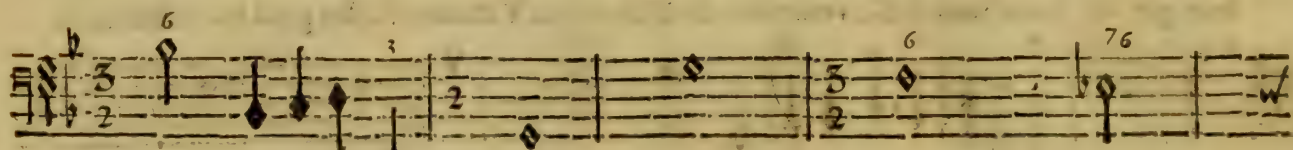
Vous avec la gloi- re.

BASSE-CONTINUE.

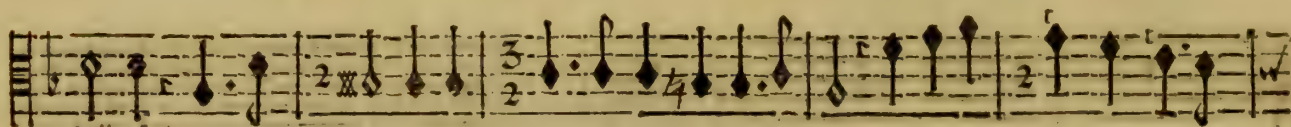
A ij



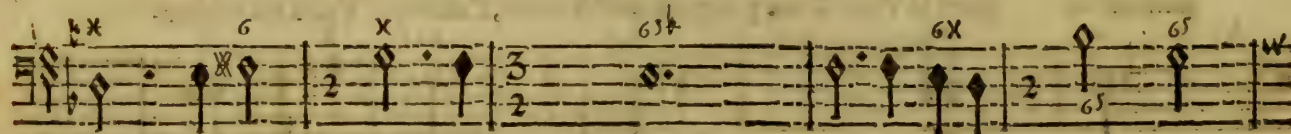
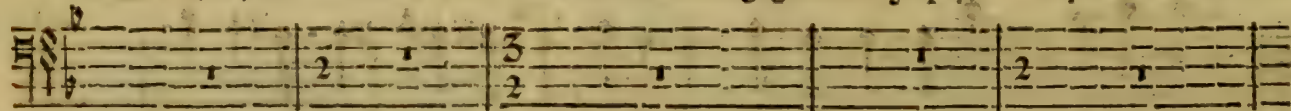
point de plus cruel tourment. Que je trouvois d'ap- pas dans ma naissante



BASSE-CONTINUE.



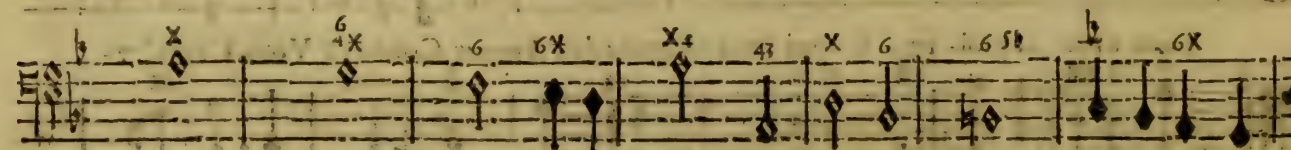
flame! Que j'ai- mois à for- mer un tendre engagement! Je paye- ray bien chere-



BASSE-CONTINUE.



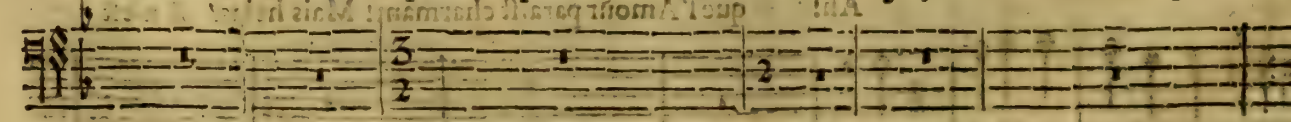
ment Lestrompenses douceurs qui seduisoient mon A- me. Ah! que l'Amour paraist char-



BASSE-CONTINUE.



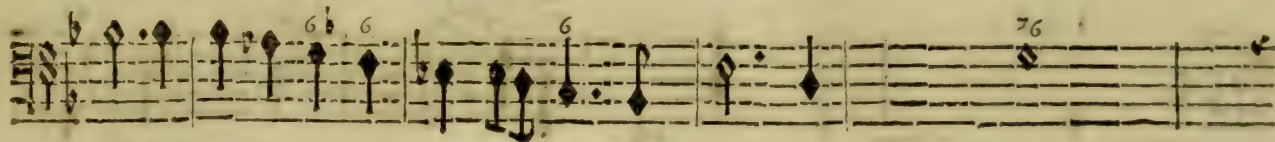
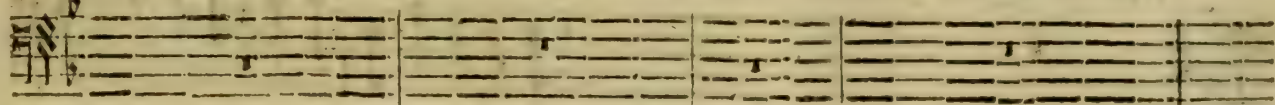
mant! Mais helas! il n'est point de plus cruels tourment. J'ay choisi la Gloire pour



BASSE-CONTINUE.



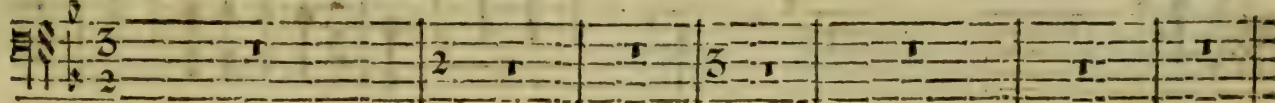
guide, J'ay pretendu marcher sur les traces d'Alcide, Heureux! si j'avois evi-



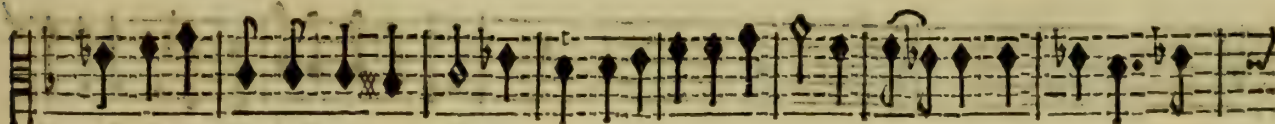
BASSE-CONTINUE.



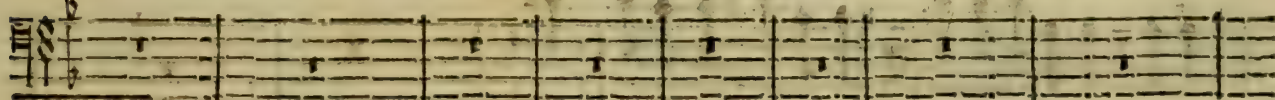
té Le charme trop fatal dont il fut enchan-té. Son cœur n'eust que trop de foiblesse,



BASSE-CONTINUE.



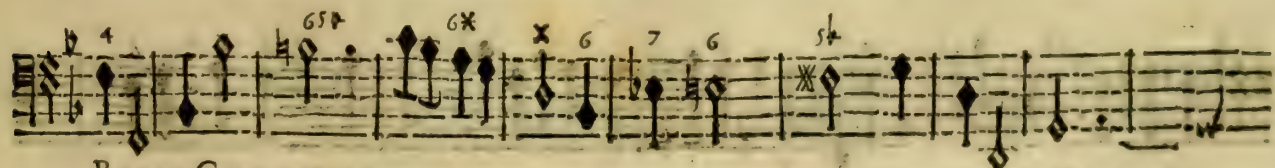
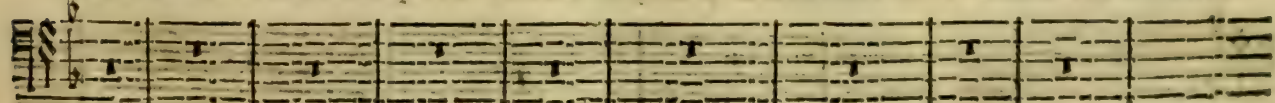
Je suis tombé dans son malheur; J'ay mal imité sa Valeur, J'imi- te trop bien sa foi-



BASSE-CONTINUE.



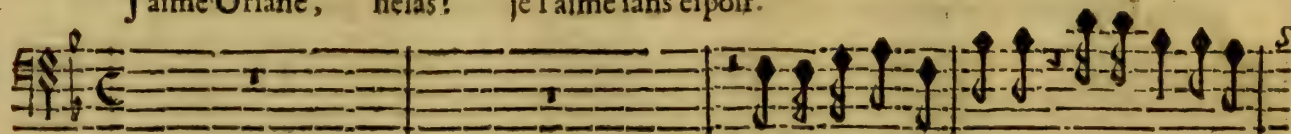
bles- se. J'ay mal imité sa Valeur, J'imi- te trop bien sa foibles- se.



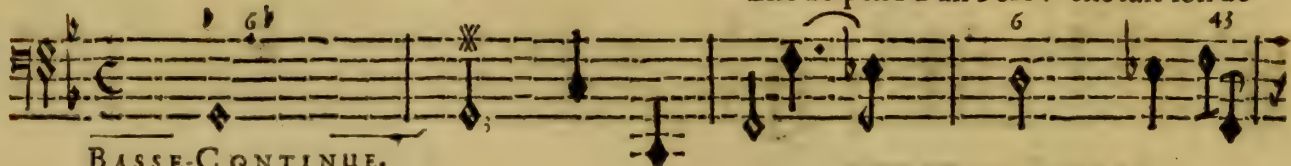
BASSE-CONTINUE.



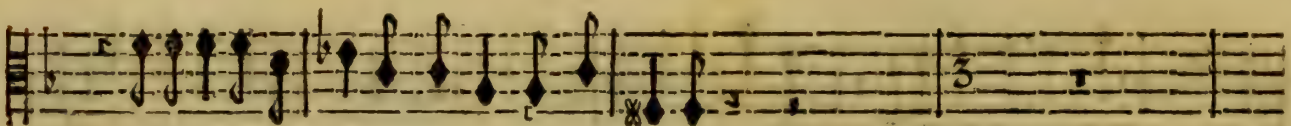
J'aime Oriane, hélas! je l'aime sans espoir.



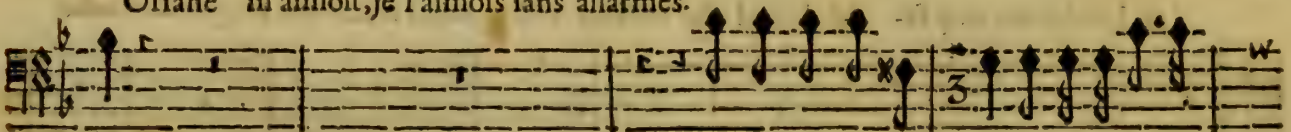
Elle despend d'un Pere? elle suit son de-



BASSE-CONTINUE.

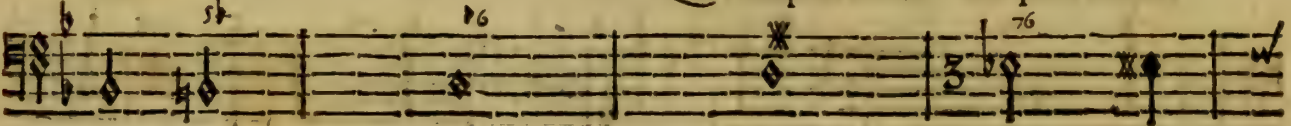


Oriane m'aimoit, je l'aimois sans allarmes.

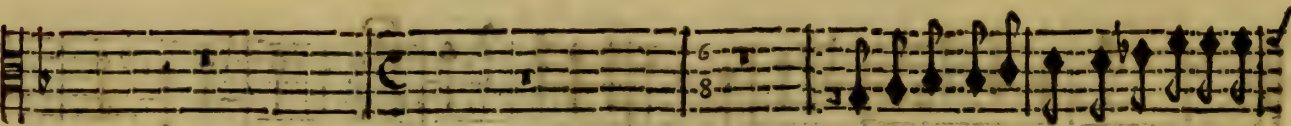


voir.

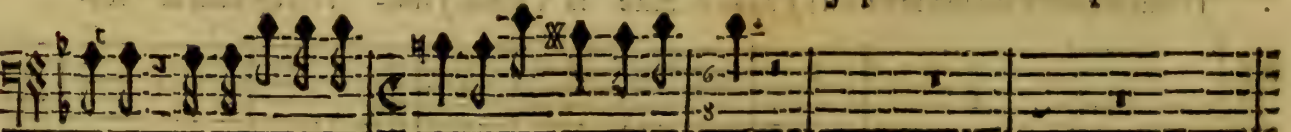
Que vous peut elle of- frir que d'inutiles



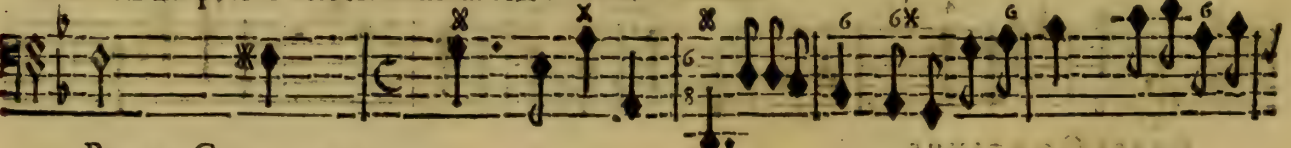
BASSE-CONTINUE.



Je pourrois l'obtenir par la force des



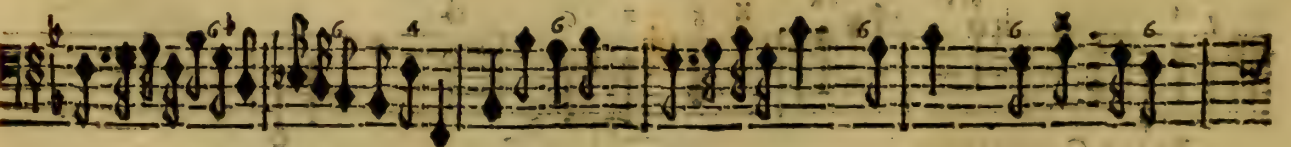
larmes: L'Empereur des Romains sur son Throſne l'attent.



BASSE-CONTINUE.



armes. Si son amour estoit constant. Et je croyois son cœur à l'espreuve des charmes Du



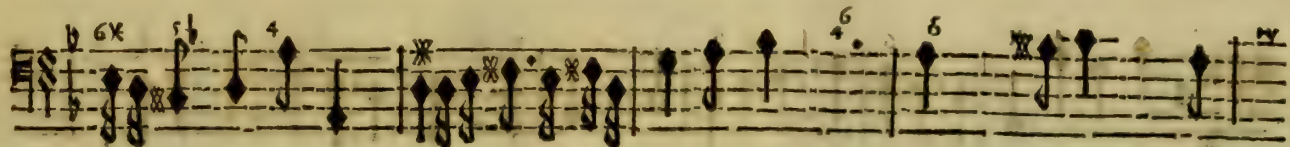
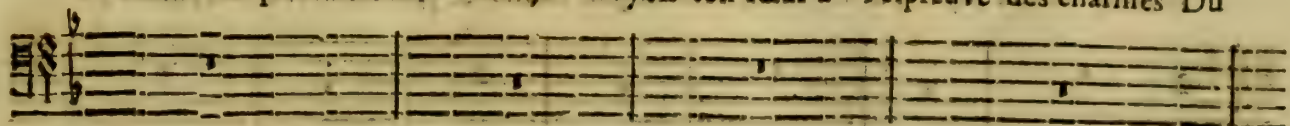
BASSE-CONTINUE.

TRAGÉDIE.

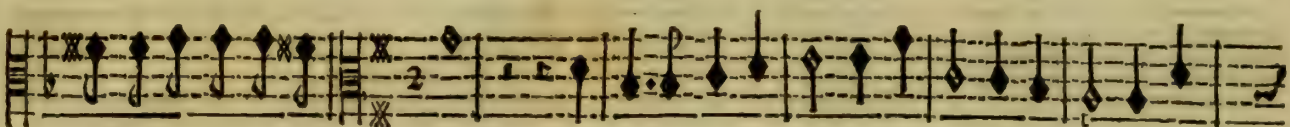
7



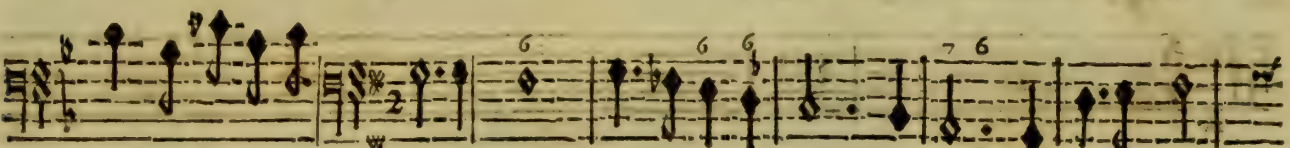
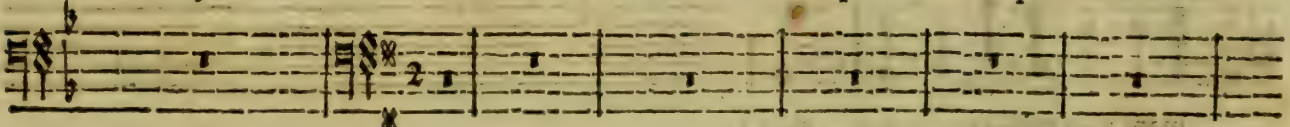
Throsne le plus esclatant. Et je croyois son cœur à l'espreuve des charmes Du



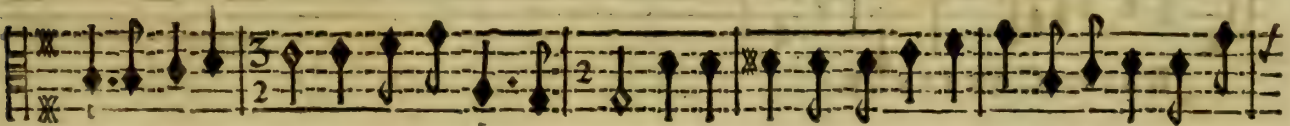
BASSE-CONTINUE.



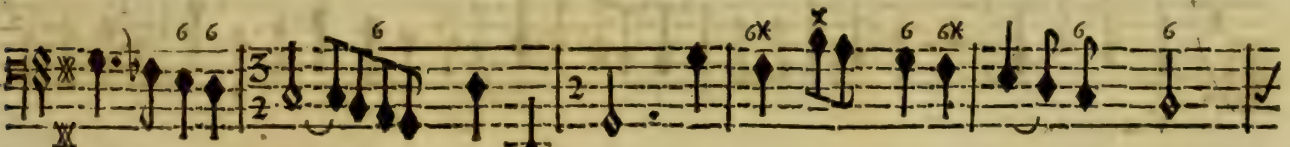
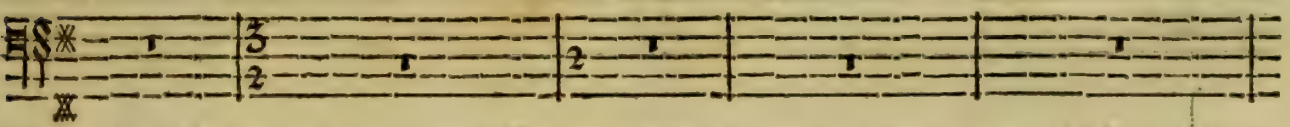
Throsne le plus écla- tant, Fut-il jamais Amant plus fidele & plus tendre? Fut-



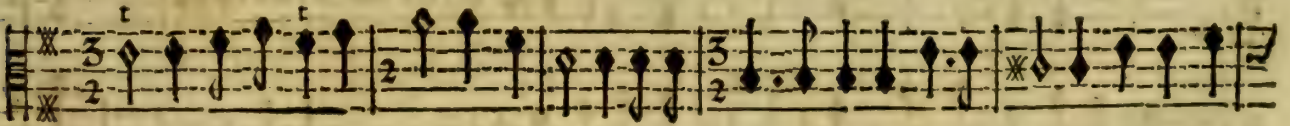
BASSE-CONTINUE.



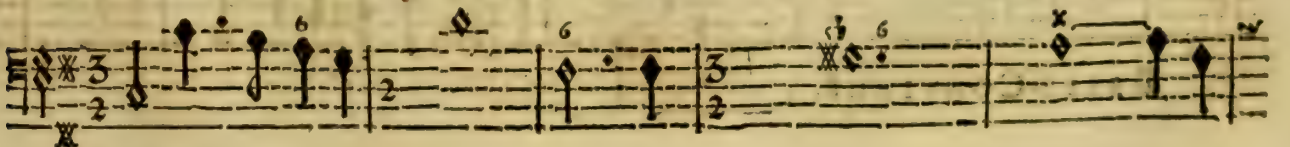
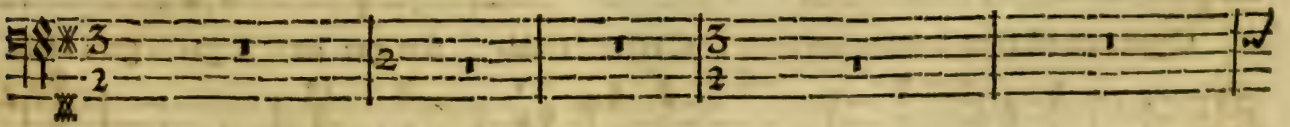
il jamais A-mant plus malheureux que moy? La Beauté dont je suis la loy Me bannit pour ja-



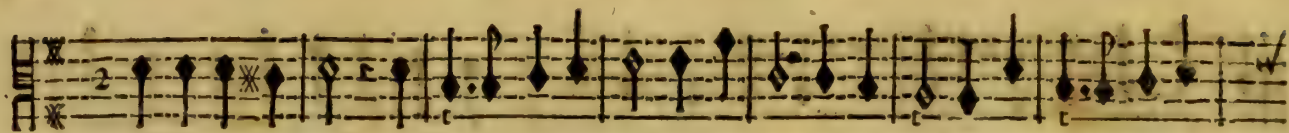
BASSE-CONTINUE.



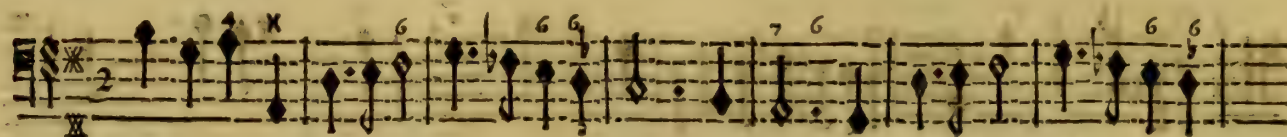
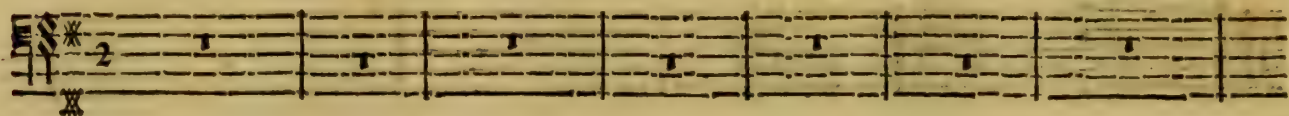
mais sans me vouloir en- tendre: Helas/est-ce le prix que je devois attendre De mon a-



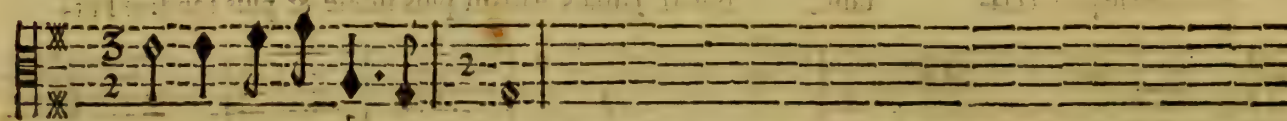
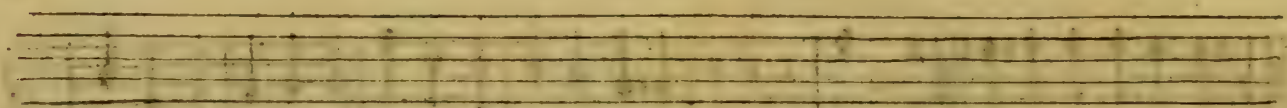
BASSE-CONTINUE.



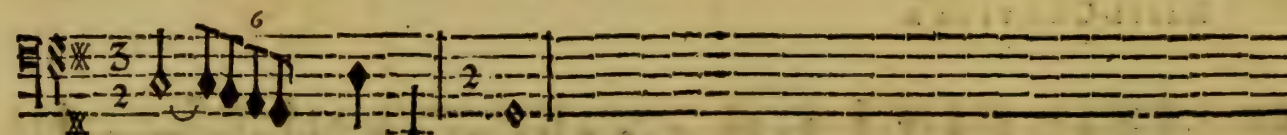
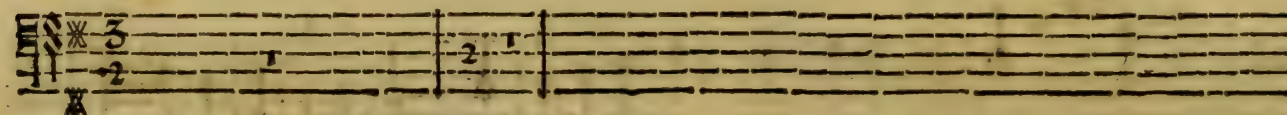
mour & de ma foy? Fût-il jamais Amant plus fidelle & plus tendre? Fût-il jamais A-



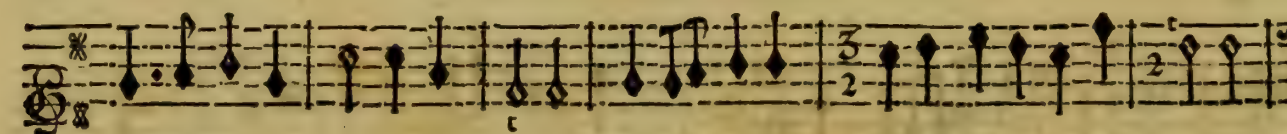
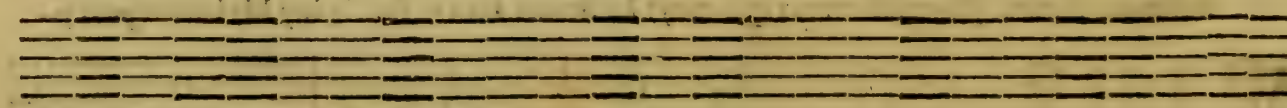
BASSE-CONTINUE.



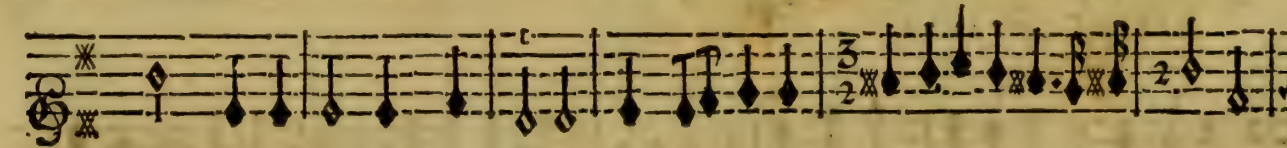
mant plus malheureux que moy?



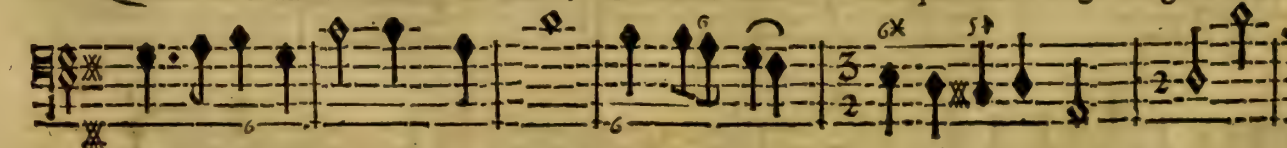
BASSE-CONTINUE.



VIOLONS.

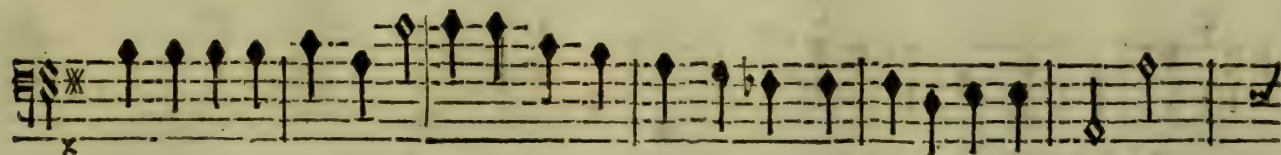
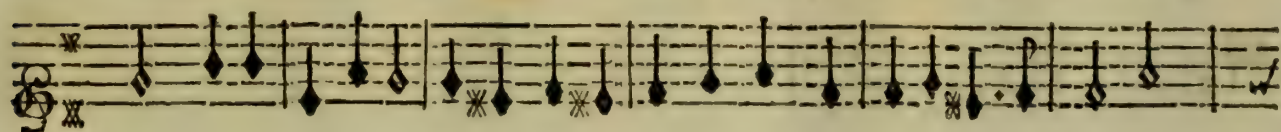
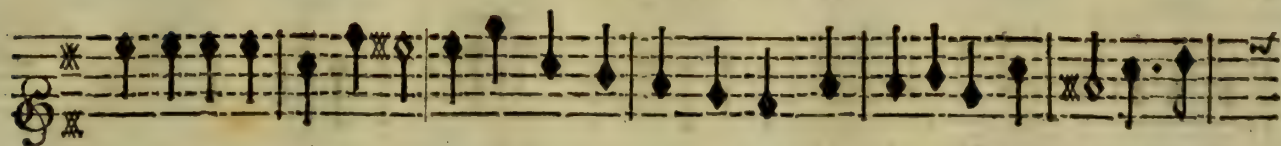


Quand on est aimé comme on aime, C'est une trahi- son que de se déga- ger; Mais

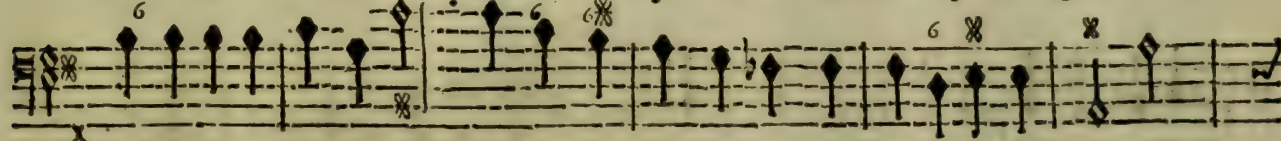


BASSE-CONTINUE.

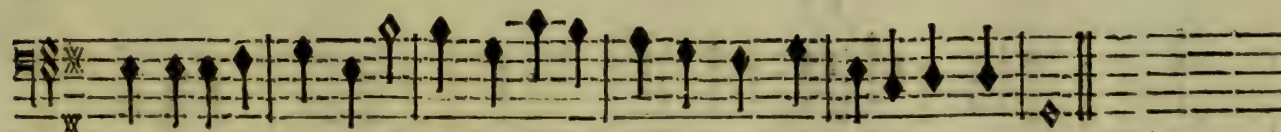
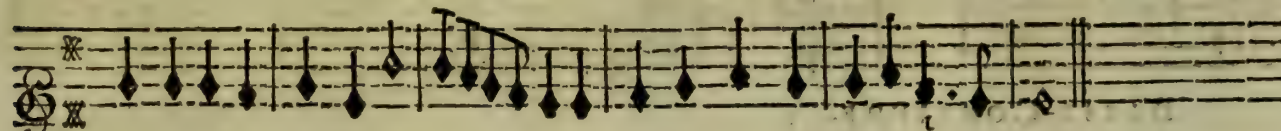
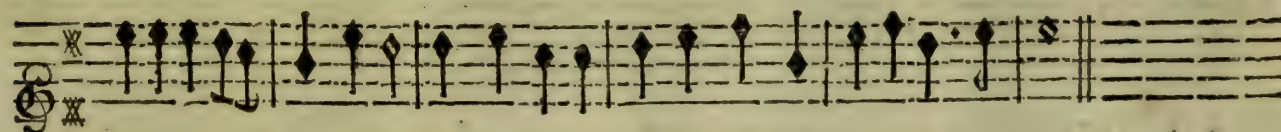
TRAGÉDIE



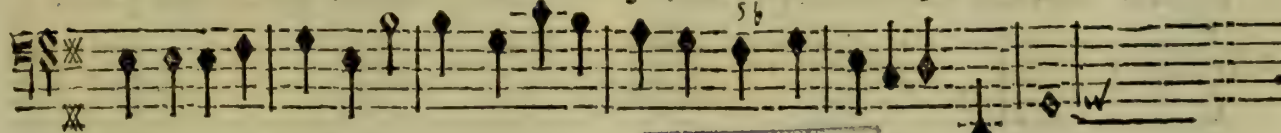
c'est une foiblesse extrême D'aimer une Inconstante & de ne pas changer. Mais



BASSE-CONTINUE.

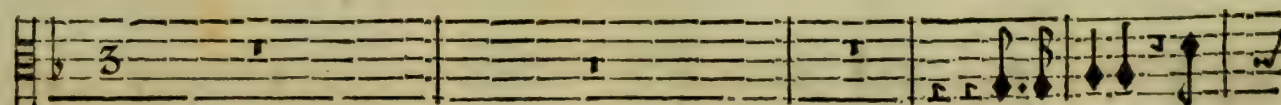
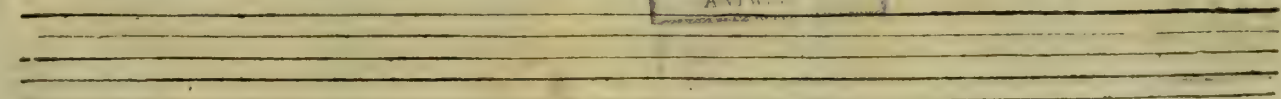


c'est une foiblesse extrême D'aimer une Inconstante & de ne pas changer.



BASSE-CONTINUE.

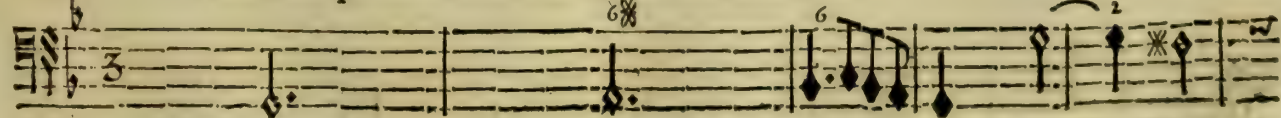
BIBLIOTHEQUE
Kon. VI. Cant.
ANW.



Oriane, in-

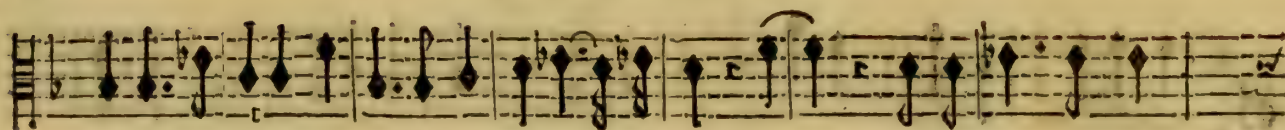


Vous ferez plus heureux dans une amour nouvelle.

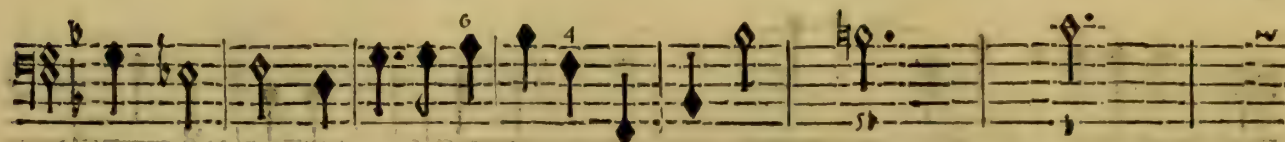
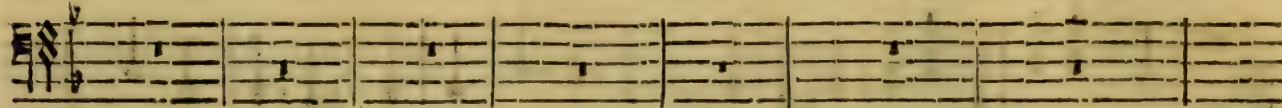


BASSE-CONTINUE.

B



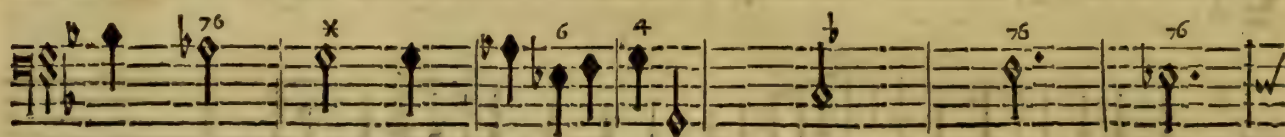
grate & cruelle M'accable de mortels ennuis: Mais j'ay juré de con-



BASSE-CONTINUE.



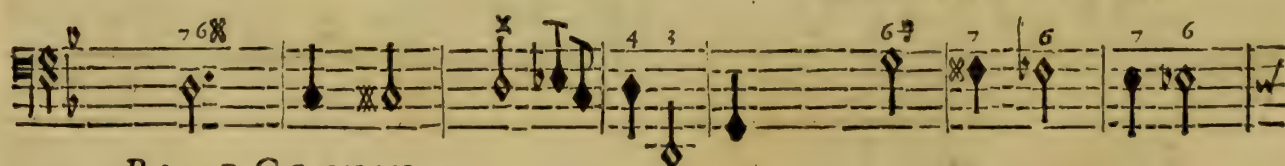
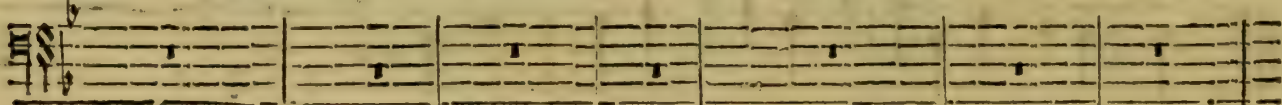
server pour elle Une amour éternel. le. Tout infortuné que je suis J'aime



BASSE-CONTINUE.



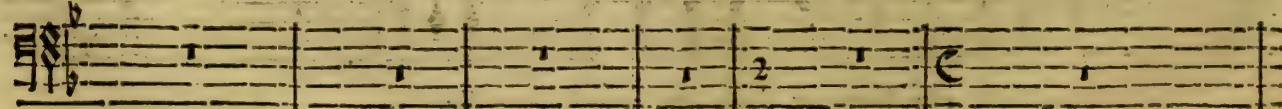
mieux e- stre encor mal'heureux qu'infide- le. Tout infortuné que je suis J'aime



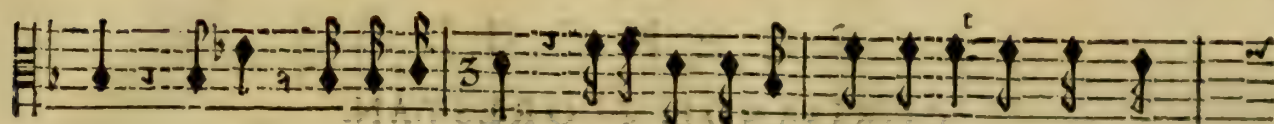
BASSE-CONTINUE.



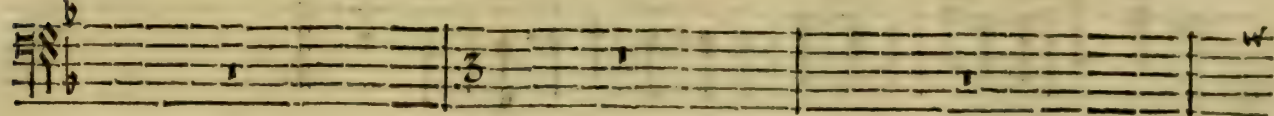
mieux e- stre encor mal'heureux qu'infidel- le. C'est trop vous arre-



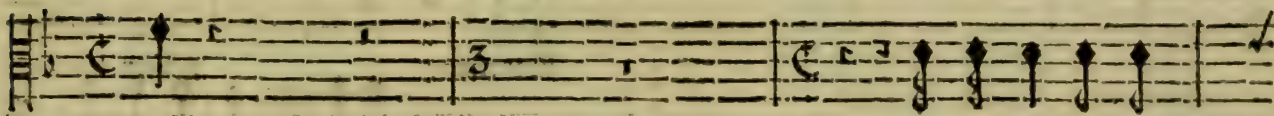
BASSE-CONTINUE.



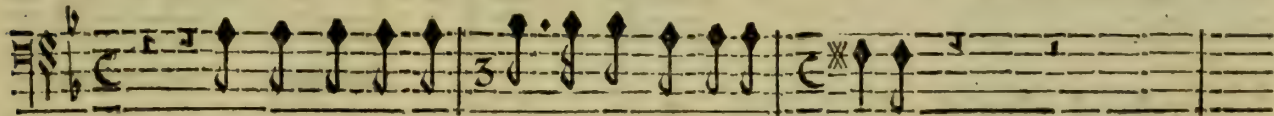
ster, allez, suivez l'Amour. Corisande en ces lieux attend Vostre re-



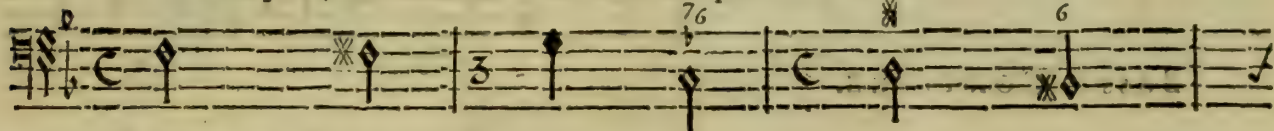
BASSE-CONTINUE.



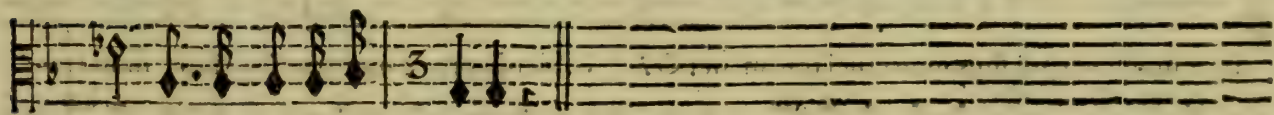
tour. Un Amour mal'heu-



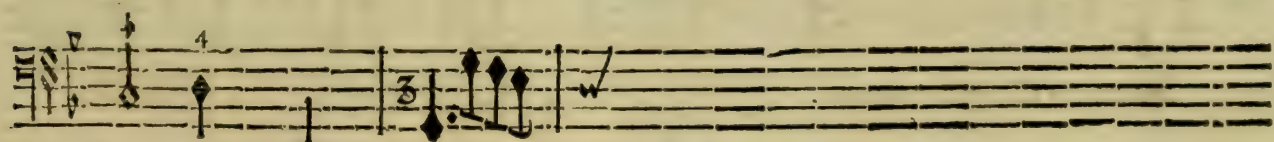
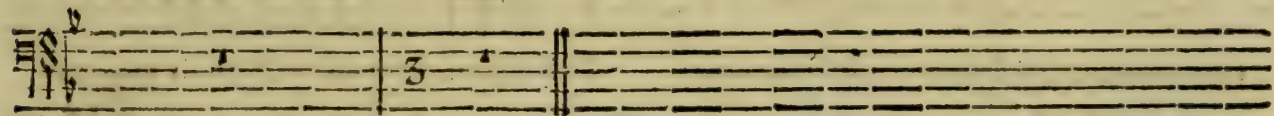
Vous puis-je abandonner à Vostre inqui- tude ?



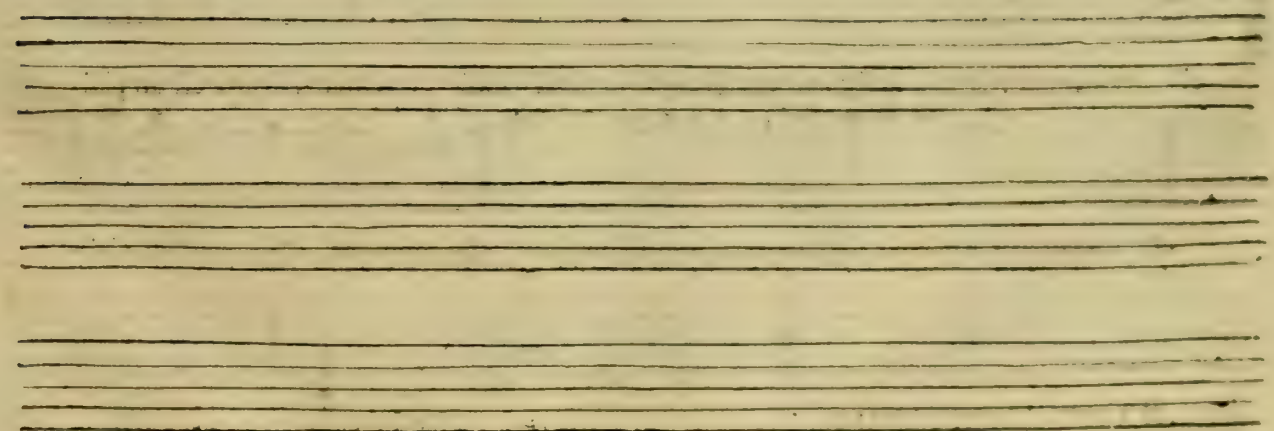
BASSE-CONTINUE.



reux cherche la soli- tude.

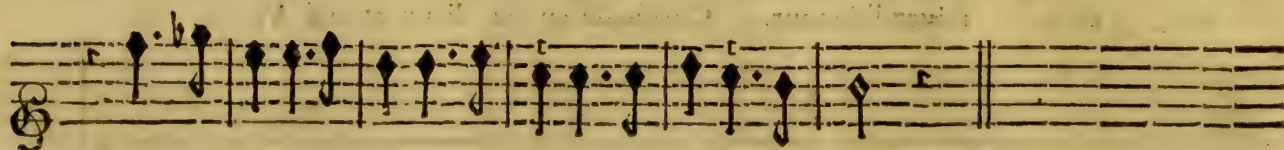


BASSE-CONTINUE.



SCENE II.

CORISANDE. FLORESTAN.

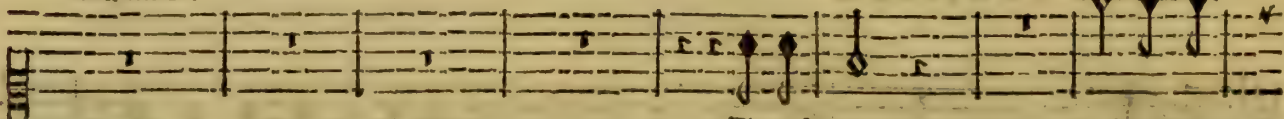


RITOURNELLE.



RITOURNELLE.

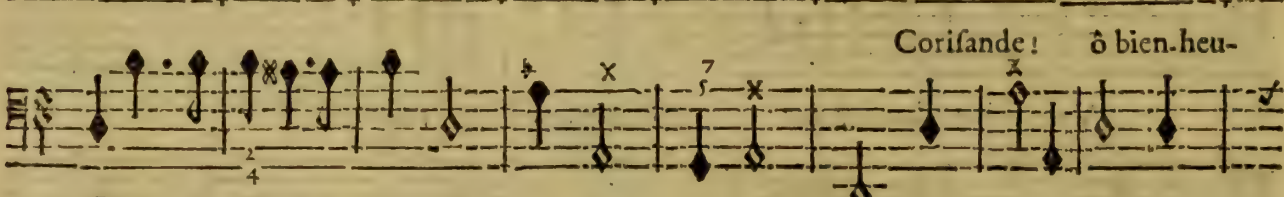
CORISANDE.



FLORESTAN.

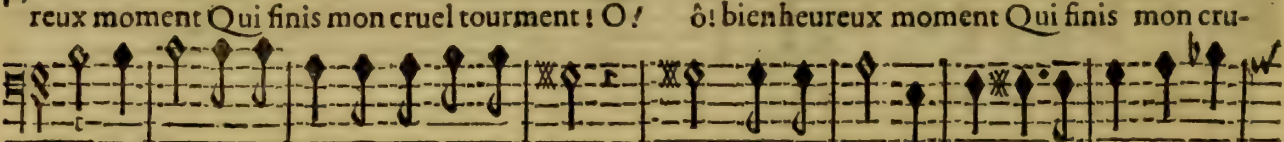
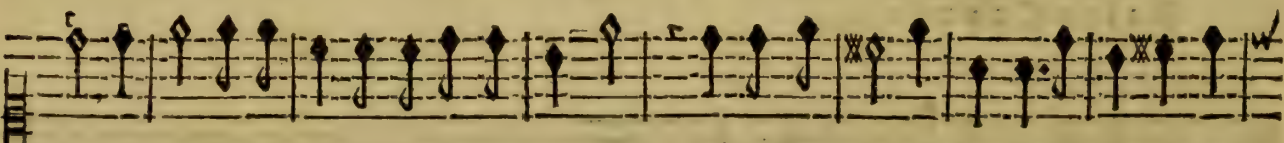
Florestan!

ô bien heu-

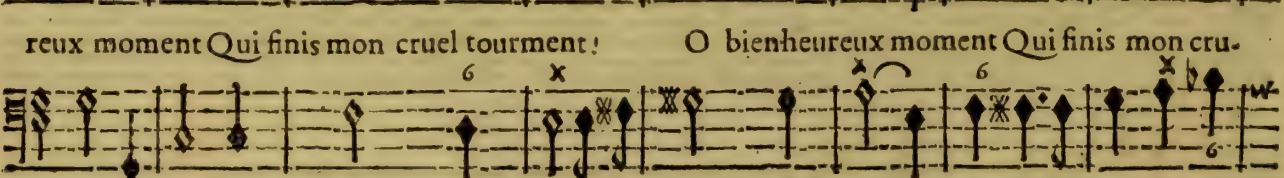


Corisande! ô bien-heu-

BASSE-CONTINUE.

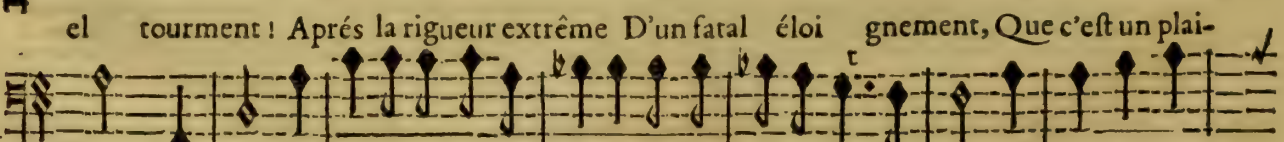
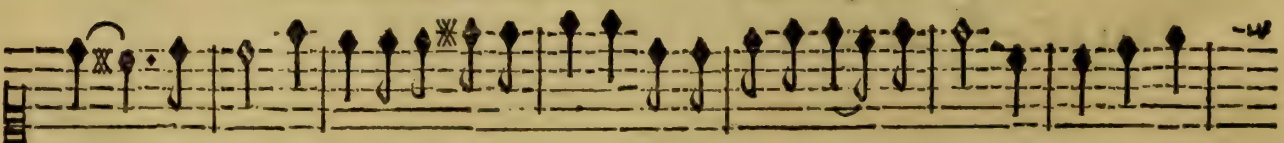


reux moment Qui finis mon cruel tourment! O! ô! bienheureux moment Qui finis mon cru-

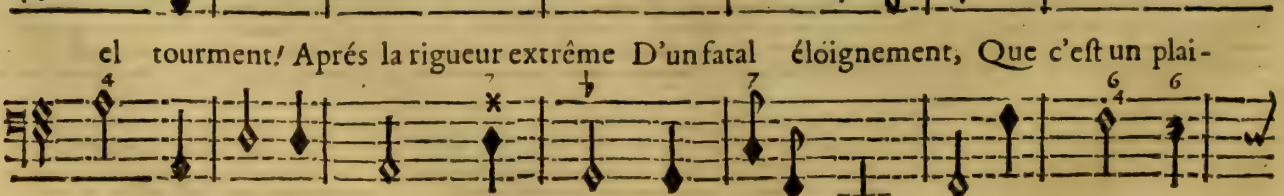


reux moment Qui finis mon cruel tourment! O bienheureux moment Qui finis mon cru-

BASSE-CONTINUE.

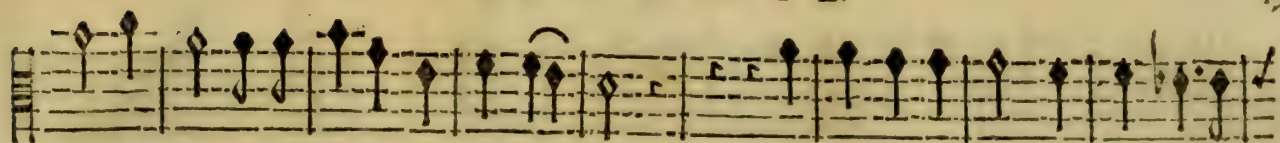


el tourment! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-



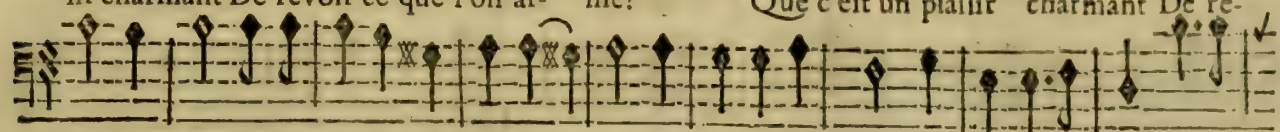
el tourment! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-

BASSE-CONTINUE.



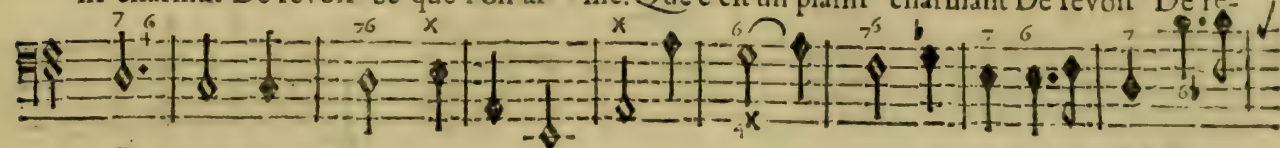
fir charmant De revoir ce que l'on ai- me!

Que c'est un plaisir charmant De re-

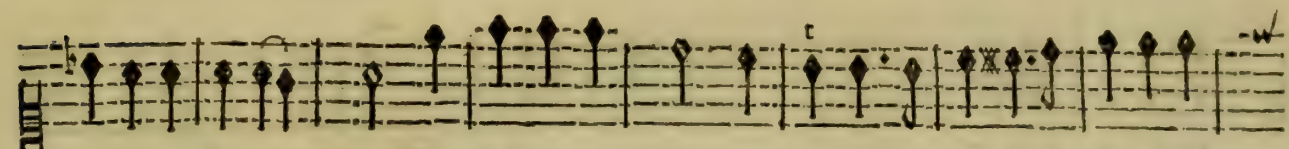


fir charmât De revoir ce que l'on ai-

me! Que c'est un plaisir charmant De revoir De re-

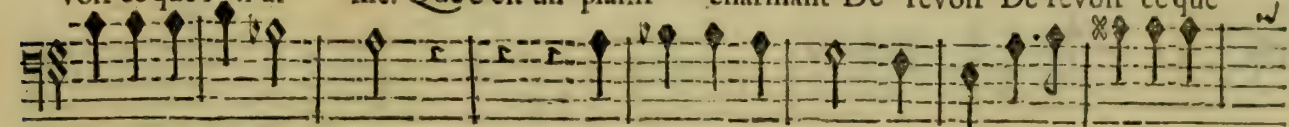


BASSE-CONTINUE.



voir ce que l'on ai-

me! Que c'est un plaisir charmant De revoir De revoir ce que

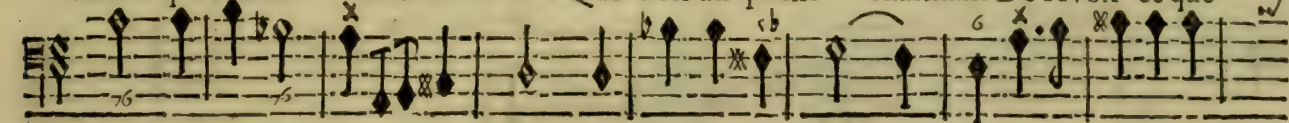


voir ce que l'on ai-

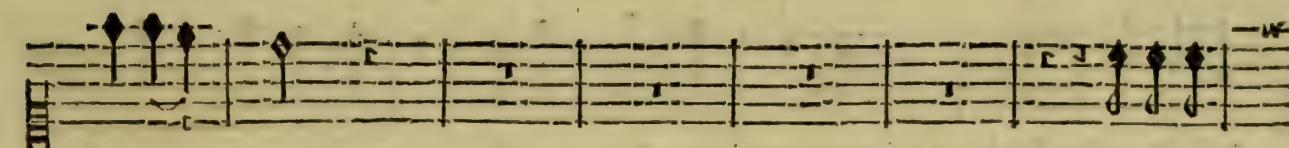
me!

Que c'est un plaisir

charmant De revoir ce que



BASSE-CONTINUE.



l'on ai-

me!

Venez re-

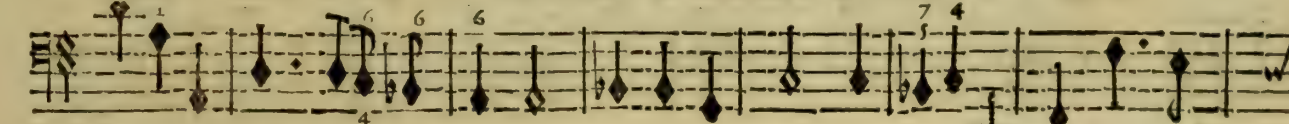


l'on ai-

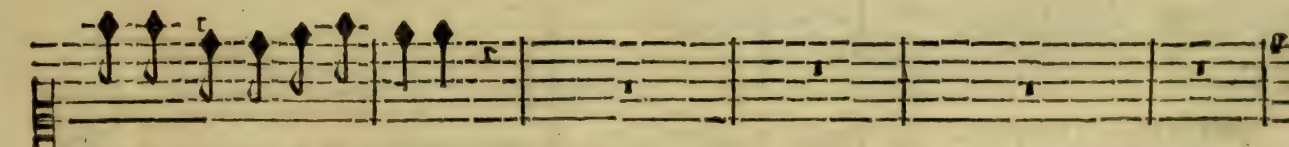
me!

Il faut unir vostre cœur & le mien D'un eternel li-

en.



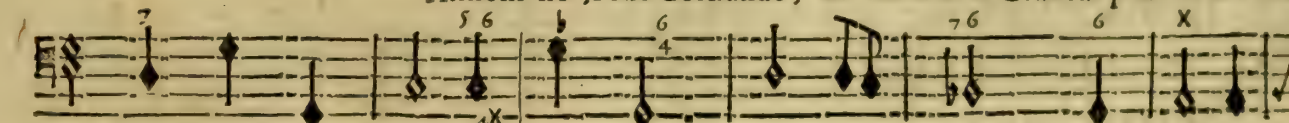
BASSE-CONTINUE.



gner aux lieux où je commande.



Aimons-no⁹, belle Corisande, Et contons la Grâdeur pour rien. Vous



BASSE-CONTINUE.

Vous estes le seul bien que mon amour deman- de. Vous

estes le seul bien que mon amour que mon amour deman- de.

BASSE-CONTINUE.

estes le seul bien que mon amour que mon amour deman- de. Que ne

Vous estes le seul bien que mon amour deman- de.

BASSE-CONTINUE,

puis-je arrester l'ardeur, Qui vous porte à chercher les perils de la Guerre ! Que ne vous

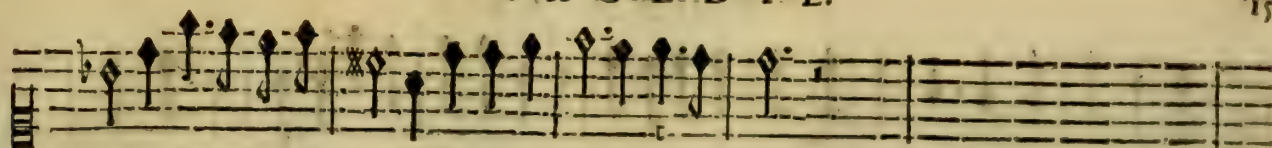
puis-je offrir l'Empire de la Terre, Avec l'Empire de mon cœur ! Que ne vous puis-je of-

BASSE-CONTINUE.

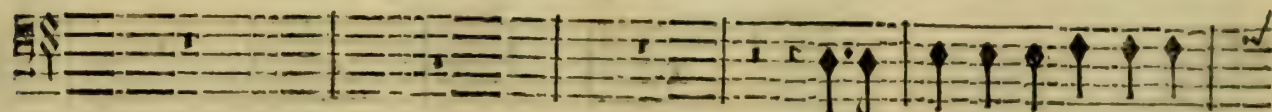
puis-je offrir l'Empire de la Terre, Avec l'Empire de mon cœur ! Que ne vous puis-je of-

puis-je offrir l'Empire de la Terre, Avec l'Empire de mon cœur ! Que ne vous puis-je of-

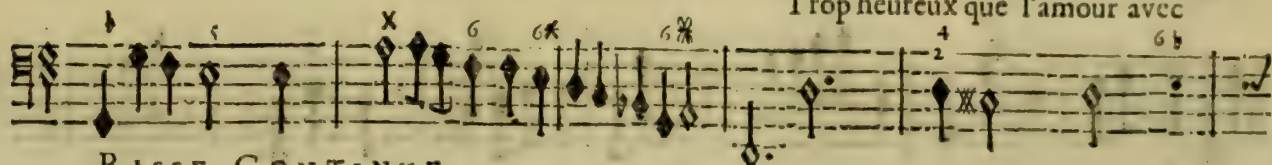
BASSE-CONTINUE.



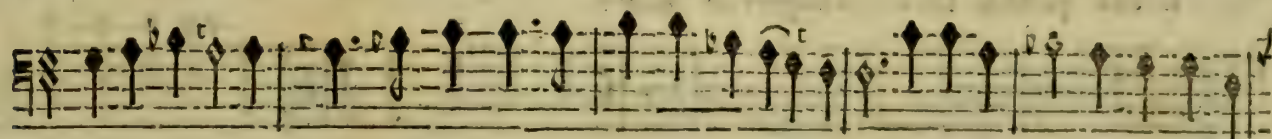
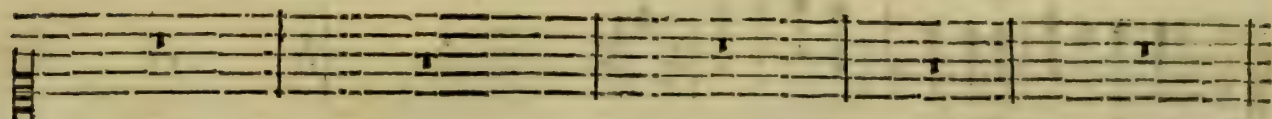
frir l'Empire de la Terre Avec l'Empire de mon cœur!



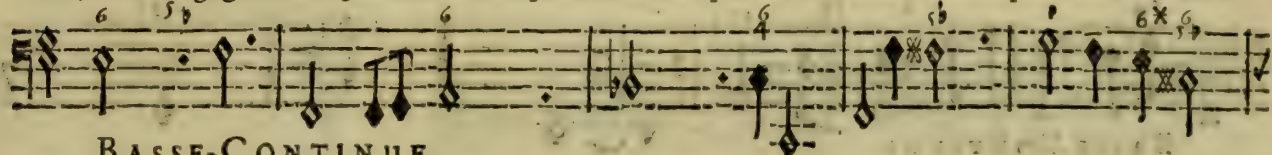
Trop heureux que l'amour avec



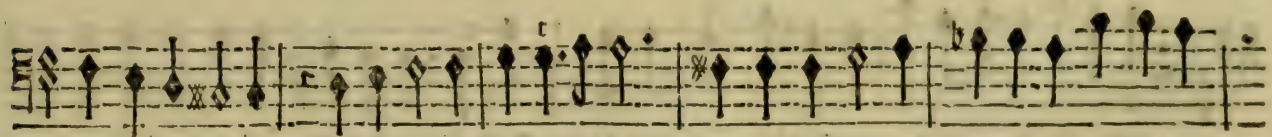
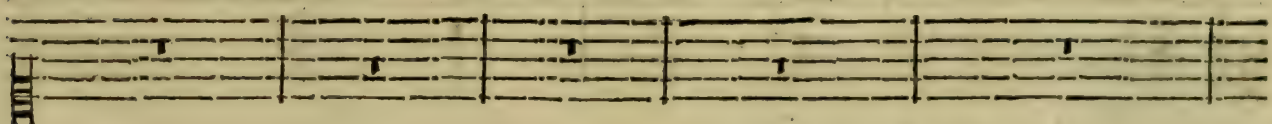
BASSE-CONTINUE.



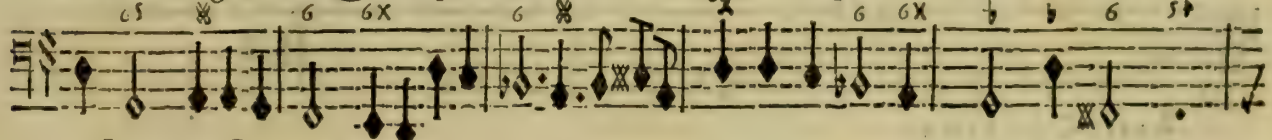
moy vous engage, Trop heureux Trop heureux de porter vos fers. J'estime plus cent fois un si



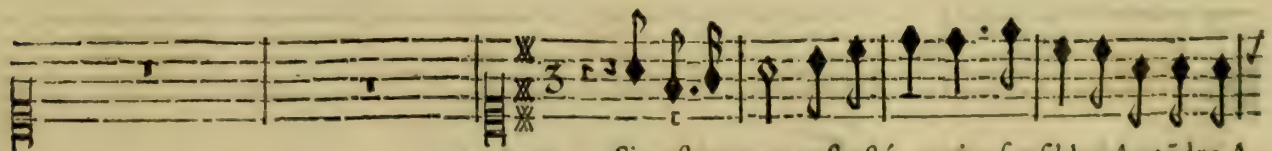
BASSE-CONTINUE.



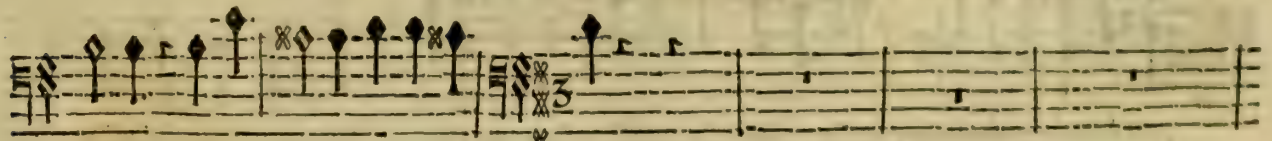
doux esclavage, Quel'Empire de l'Univers. J'estime plus cent fois un si doux esclava-



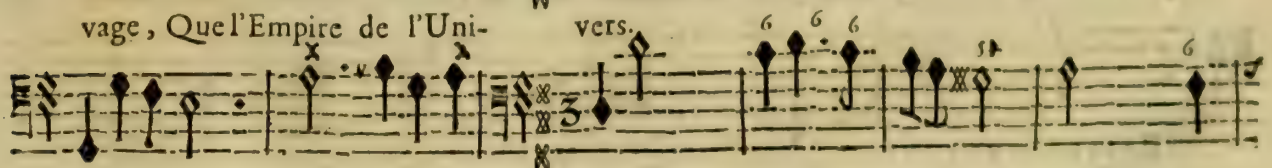
BASSE-CONTINUE.



Si vostre cœur eust esté moins sensible Au tédre A-



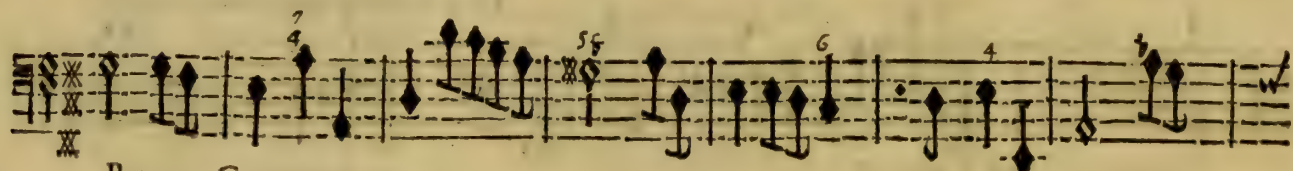
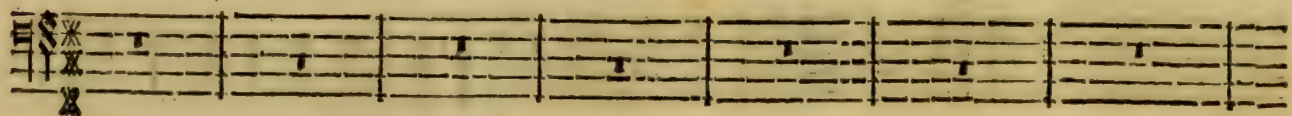
vage, Quel'Empire de l'Uni- vers.



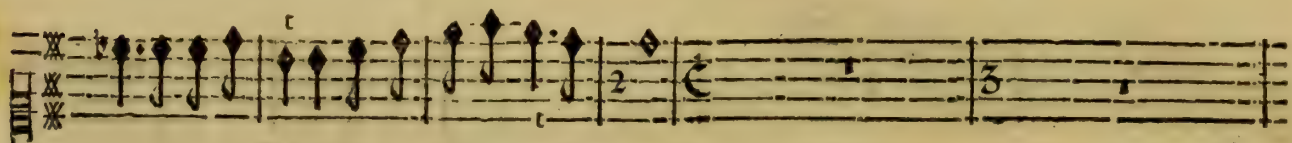
BASSE-CONTINUE.



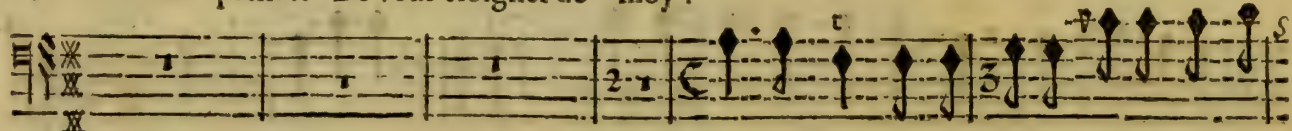
mour qui me tient sous sa Loy. Vous eust-il esté possible De vous éloigner de moy? Vous eust-



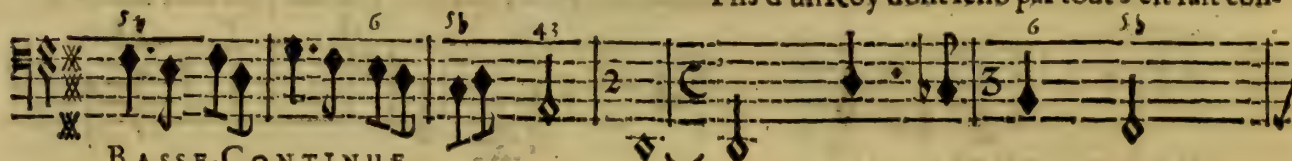
BASSE-CONTINUE.



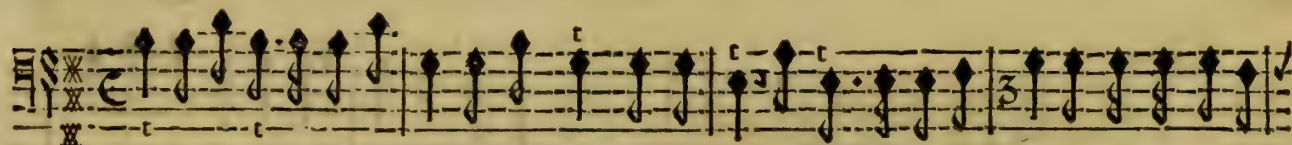
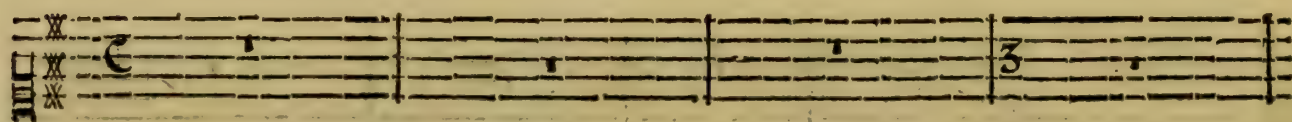
il esté possible De vous éloigner de moy?



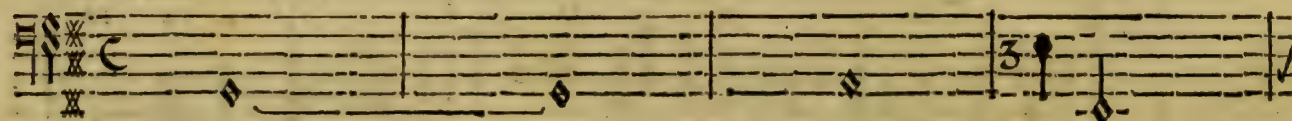
Fils d'un Roy dont lenõ par tout s'est fait con-



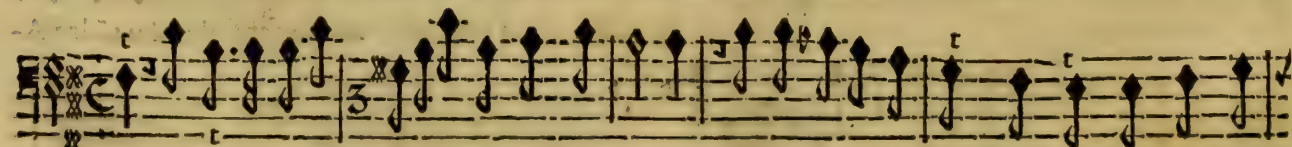
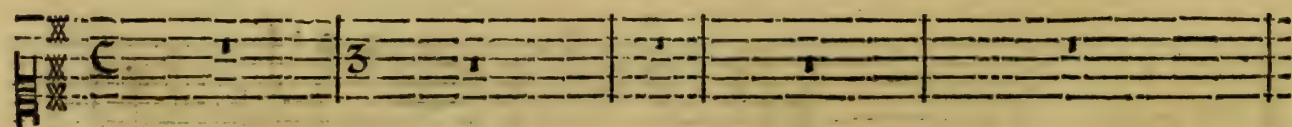
BASSE-CONTINUE.



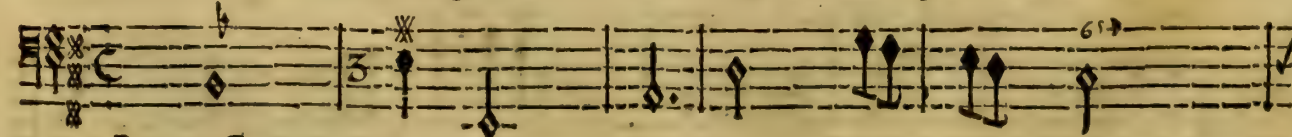
naître, Et Frere d'Amadis le plus grand des Heros; Pouvois-je demeurer dans un honteux re-



BASSE-CONTINUE.



pos? Aurois-je dementy le sãg qui m'a fait naître? Pour meriter de plaire aux yeux qui m'õt char-



BASSE-CONTINUE.

mé J'ay cherché tout l'esclat que donne la Victoire: Si j'avois moins aimé la

BASSE-CONTINUE.

Gloire Vous ne m'au-riez pas tant ai-mé. Si j'avois moins aimé la:

BASSE-CONTINUE.

La Loy que fait l'Amour doit estre enfin sui-

Gloire Vous ne m'au-riez pas tant ai-mé.

BASSE-CONTINUE.

vie Quand on a satisfait la Gloire & le devoir.

C'est ma plus chere en-

BASSE-CONTINUE.

C'est ma plus chere envie De vous ai- mer toute ma vie; C'est mon plus doux es-
vie De vous aimer toute ma vie; C'est mon pl^e doux espoir De vous ai-

BASSE-CONTINUE.

poir De vous aimer & de vous voir; C'est ma plus chere envie De vous aimer De vous ai-
mer, De vous aimer & de vous voir; C'est ma pl^e chere envie De vous ai-

BASSE-CONTINUE.

mer toute ma vie; C'est mon plus doux es- poir De vous ai- mer & de vous ai-
mer De vous aimer toute ma vie; C'est m^o pl^e doux es- poir de vous ai-

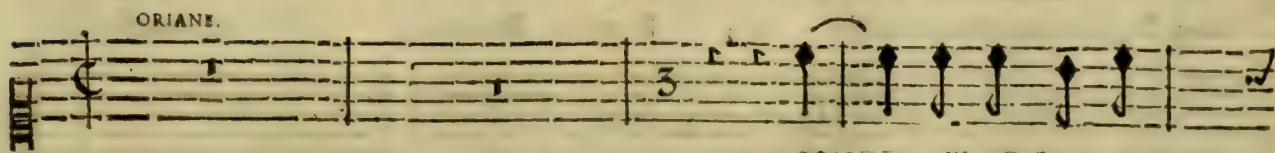
BASSE-CONTINUE.

mer & de vous voir; C'est m^o pl^e doux espoir de vo^e aimer & de vo^e voir.
mer & de vo^e voir; C'est m^o pl^e doux espoir De vous aimer De vo^e aimer & de vo^e voir.

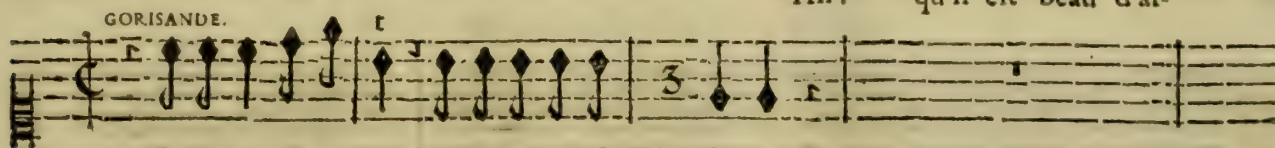
BASSE-CONTINUE.

SCENE III.

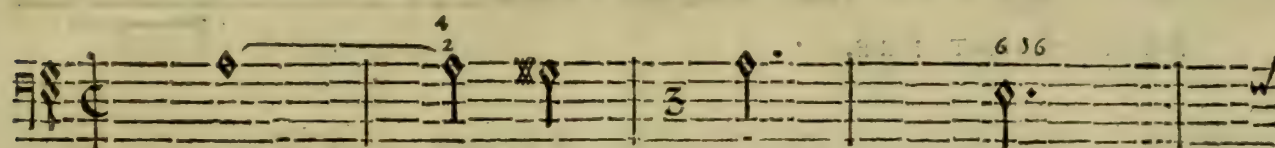
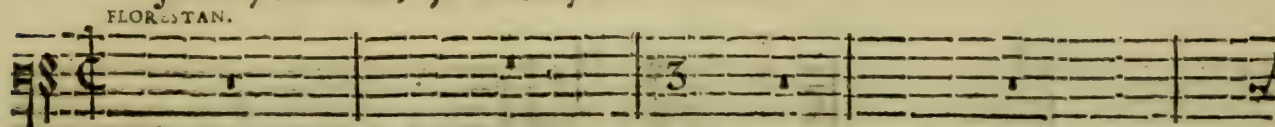
ORIANE, FLORESTAN, CORISANDE.



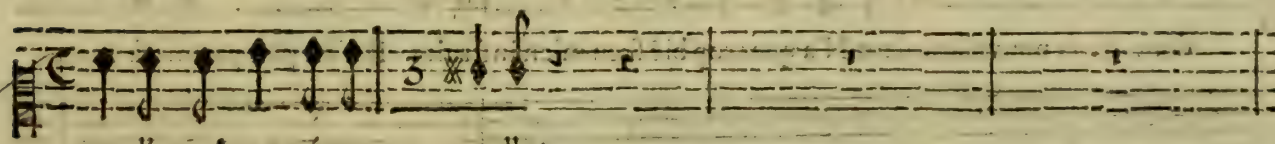
Ah! qu'il est beau d'ai-



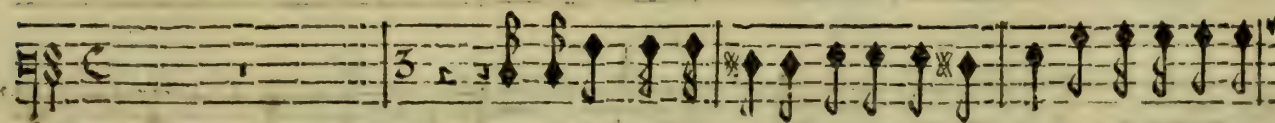
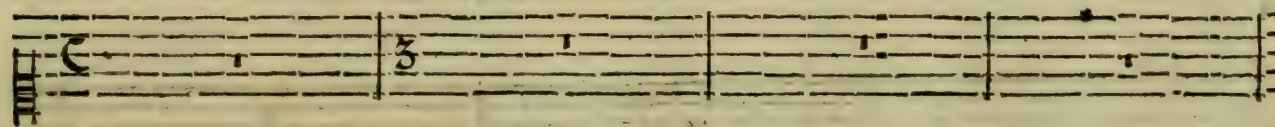
Je revoy Florestan, je le revoy fi- delle.



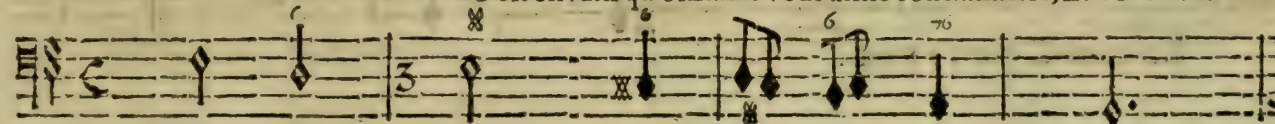
BASSE-CONTINUE.



mer d'une Amour éter- nelle!



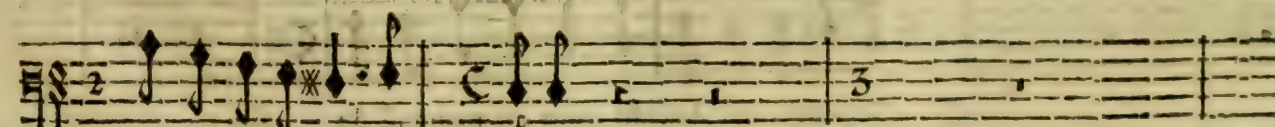
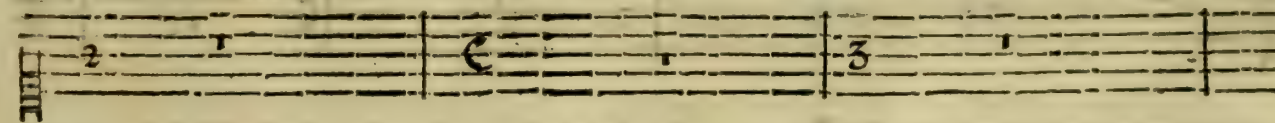
C'est envain qu'Amadis vous aime constamment, Et vo⁹ l'avez ban-



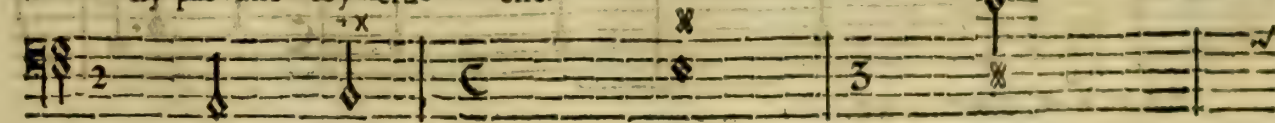
BASSE-CONTINUE.



Non ne deffendez- point un si volage A-

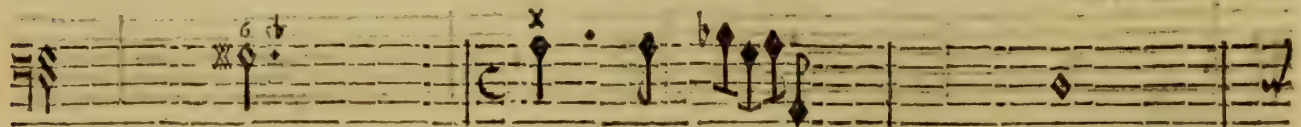
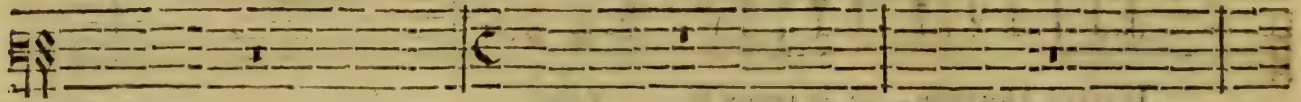
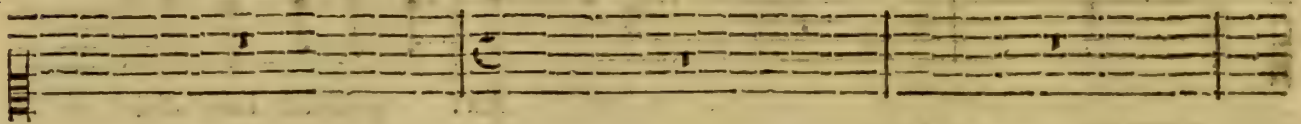
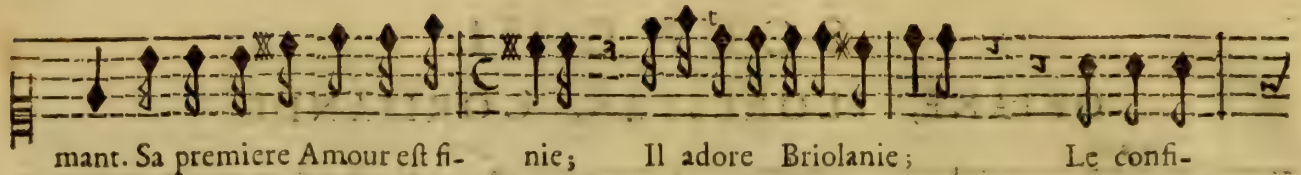


ny par une loy cru- elle.

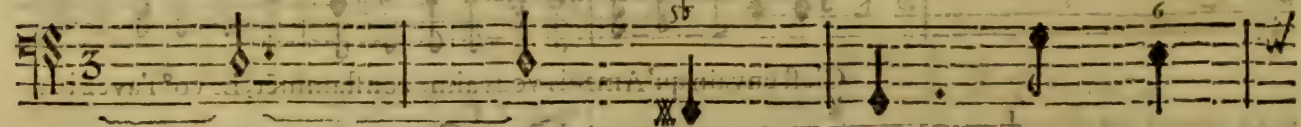
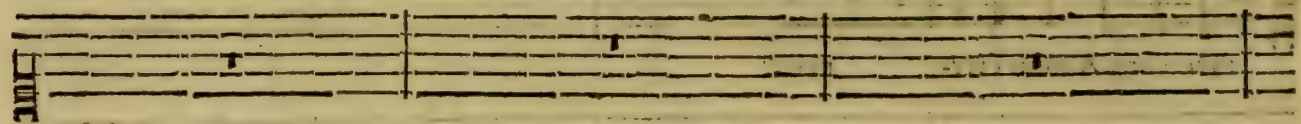


BASSE-CONTINUE.

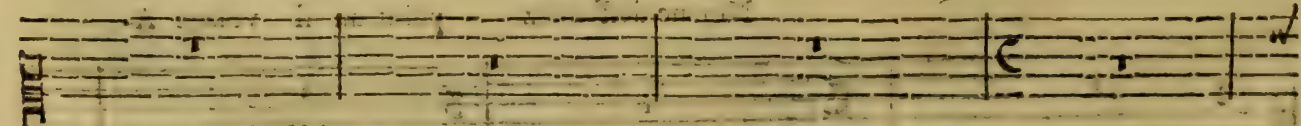
C ij



BASSE-CONTINUE.

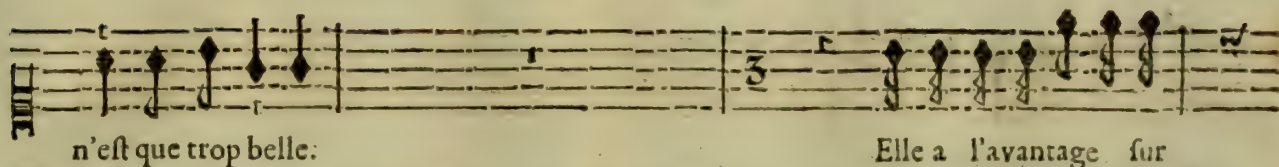


BASSE-CONTINUE.

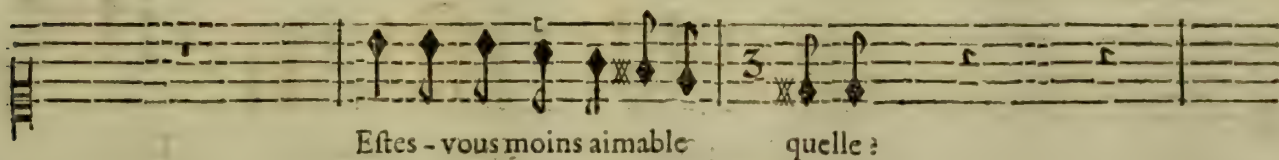


BASSE-CONTINUE.

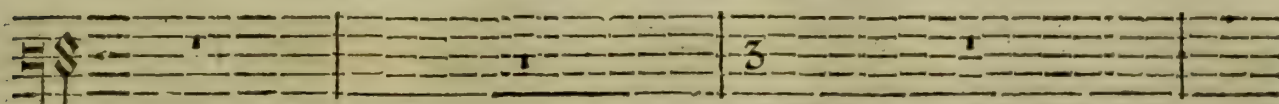
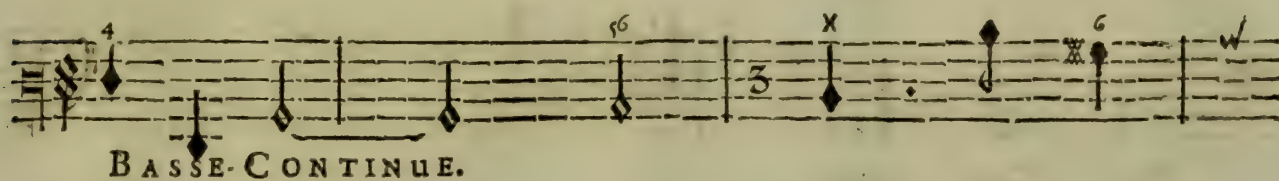
BASSE-CONTINUE.



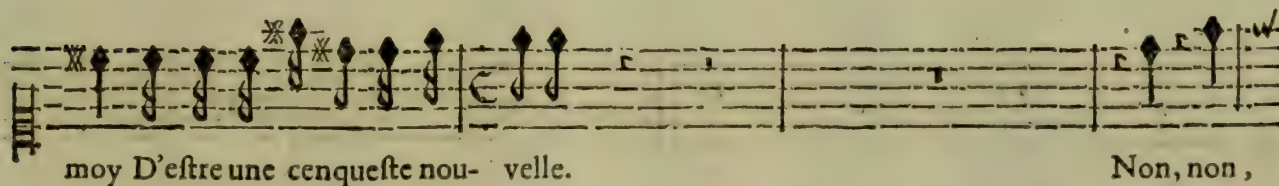
n'est que trop belle: Elle a l'avantage sur



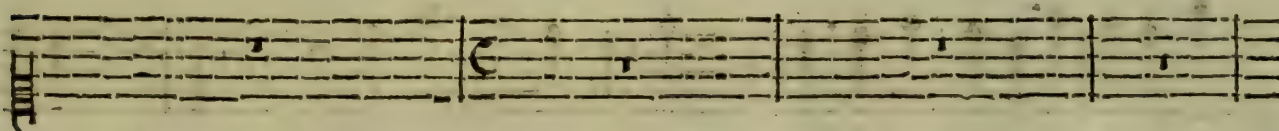
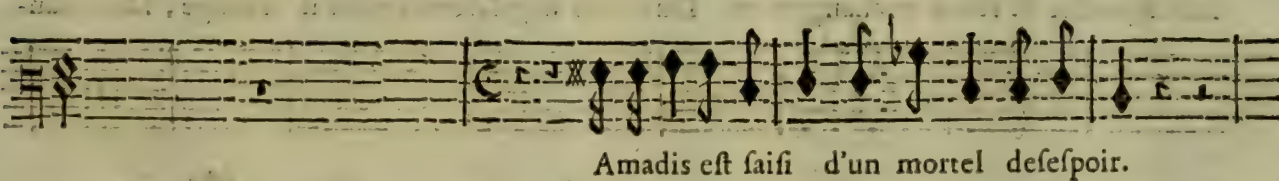
Estes-vous moins aimable quelle:

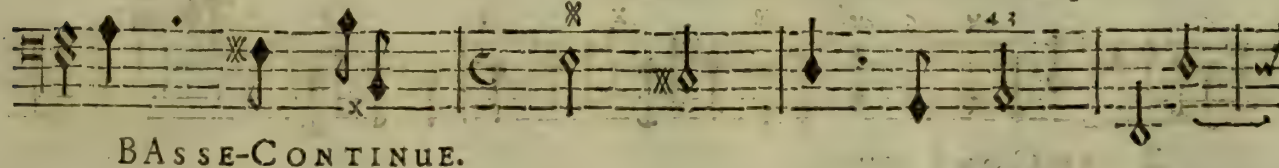
BASSE-CONTINUE.



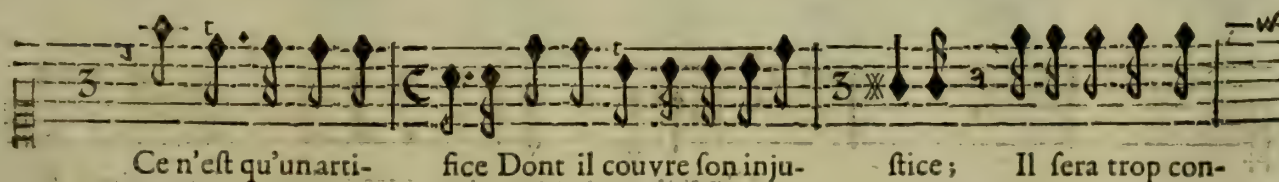
moy D'estre une c'enqueste nou- velle. Non, non,

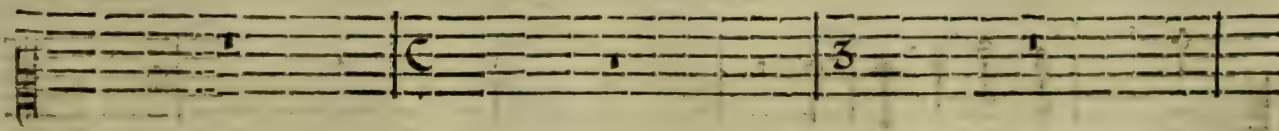
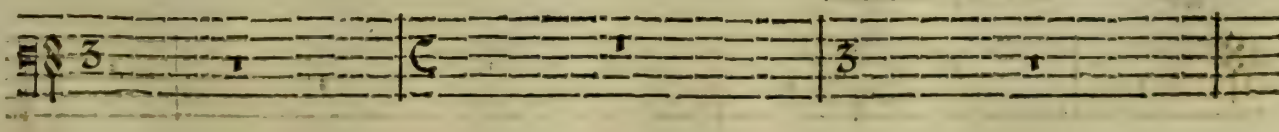
Amadis est saisi d'un mortel desespoir.



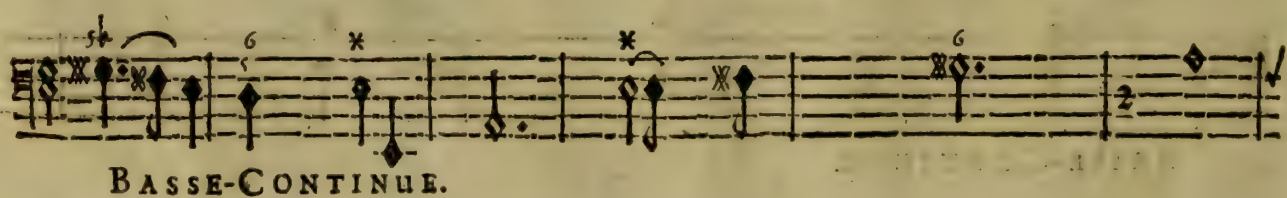
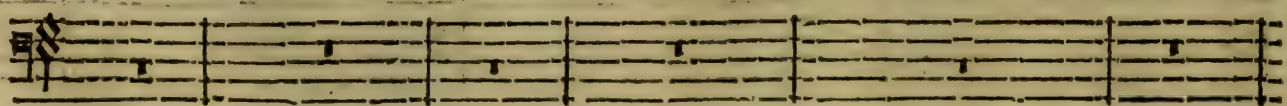
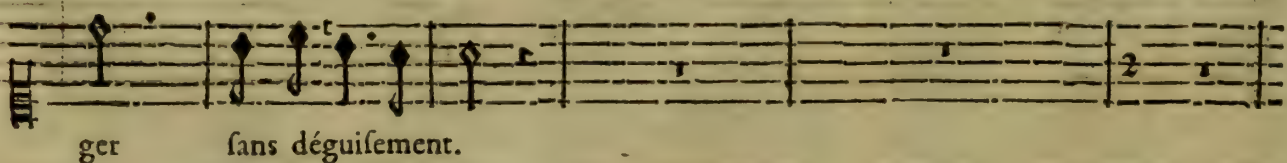
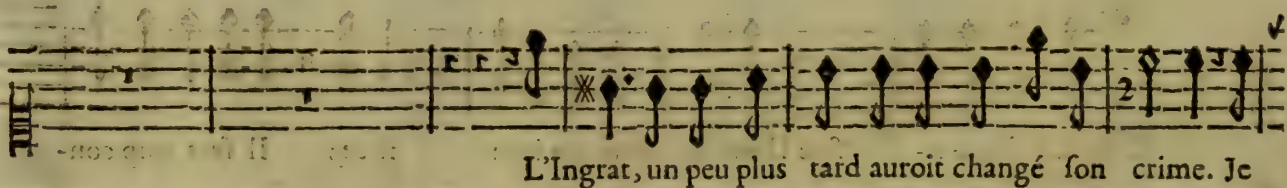
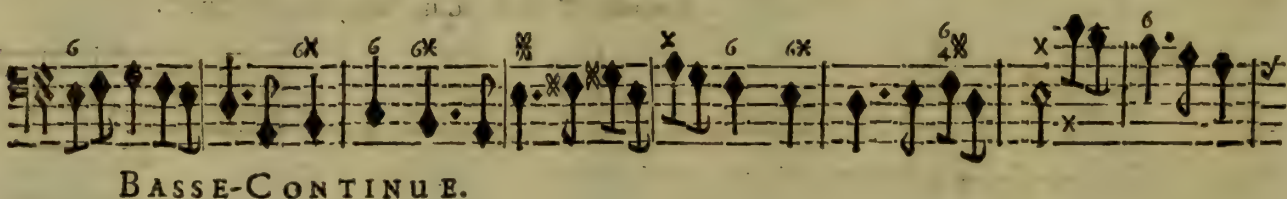
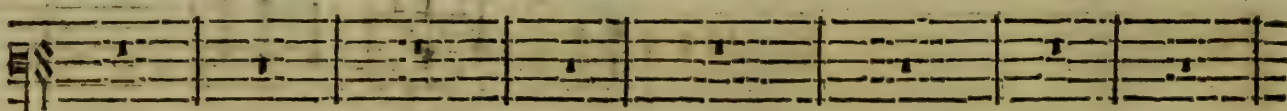
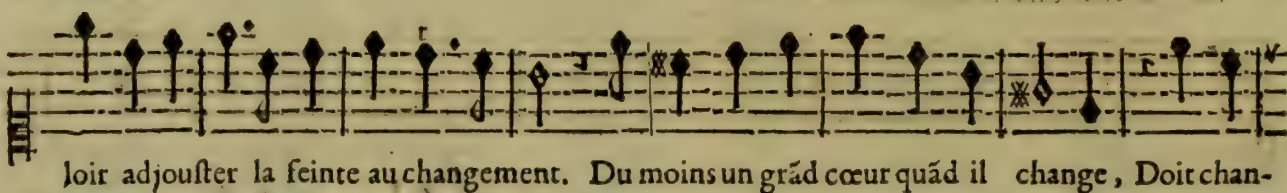
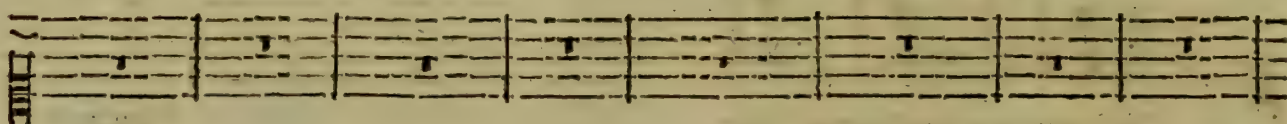
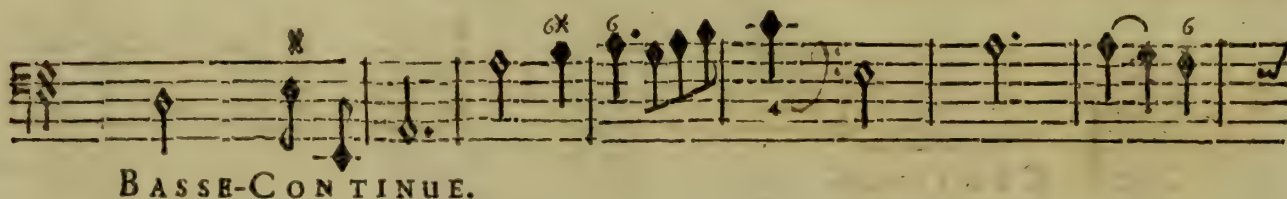
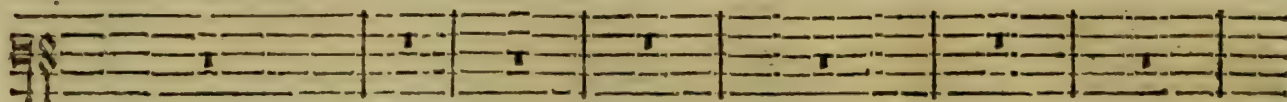
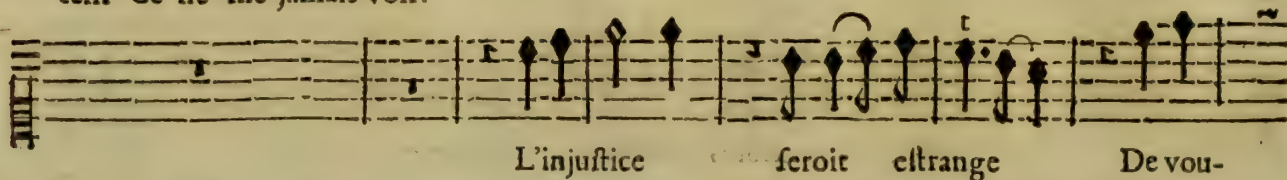
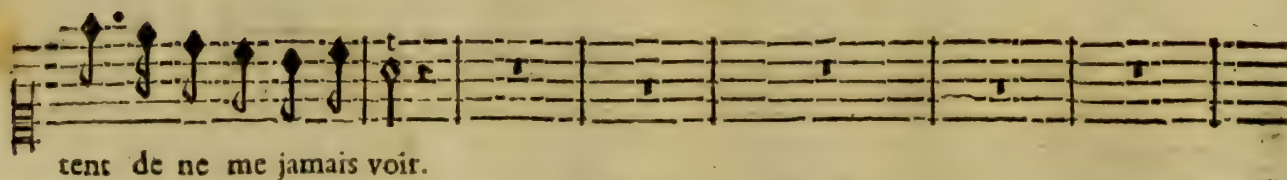
BASSE-CONTINUE.

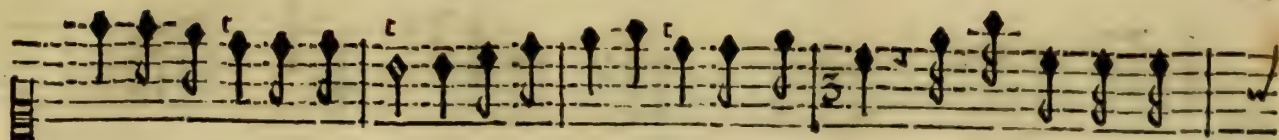


Ce n'est qu'un arti- fice Dont il couvre son inju- stice; Il sera trop con-

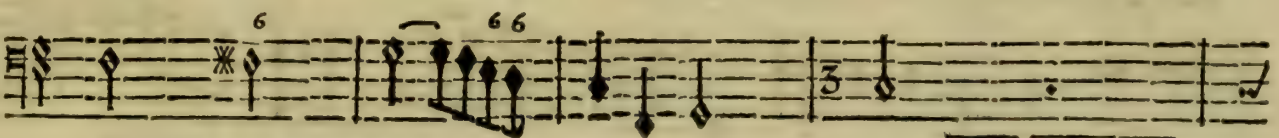
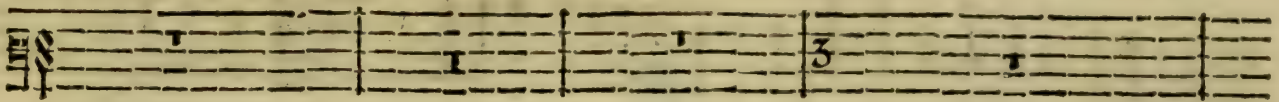
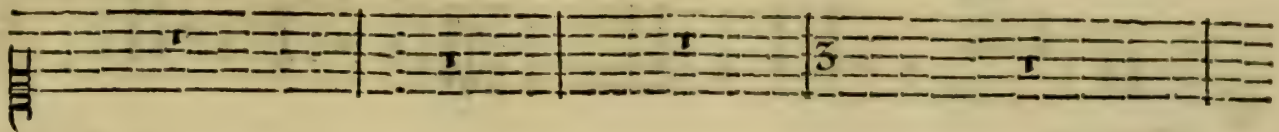




BASSE-CONTINUE.

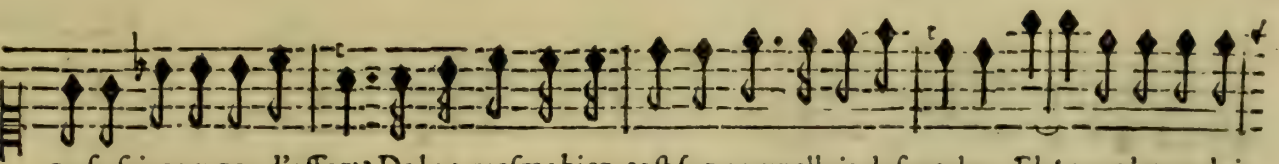




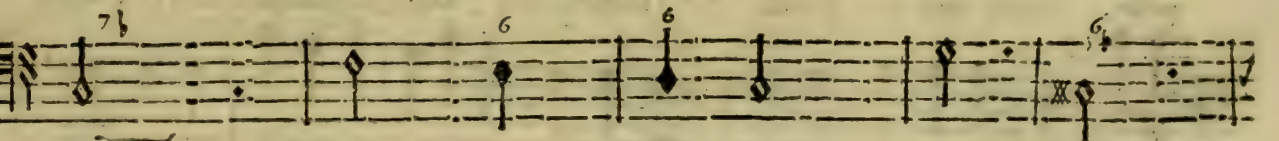
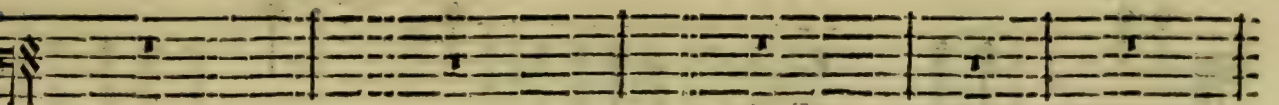
vais devenir la Victime, Du Devoir qui regle mon sort. L'Inconstant n'a t'il



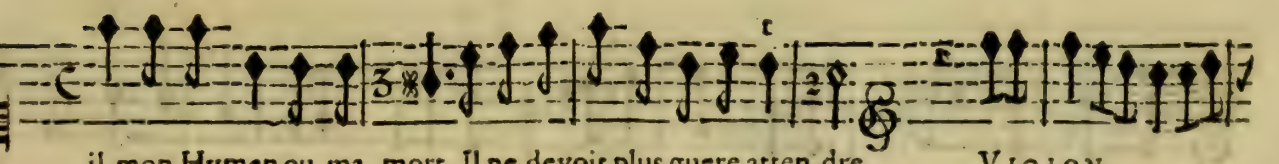
BASSE-CONTINUE.



pu se faire un peu d'effort? De luy-mesme bien-tost son cœur alloit despendre. Eh! que n'attendoit-

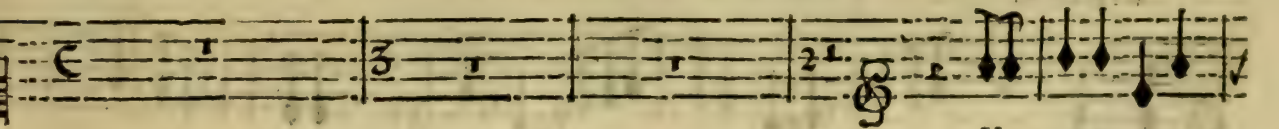


BASSE-CONTINUE.

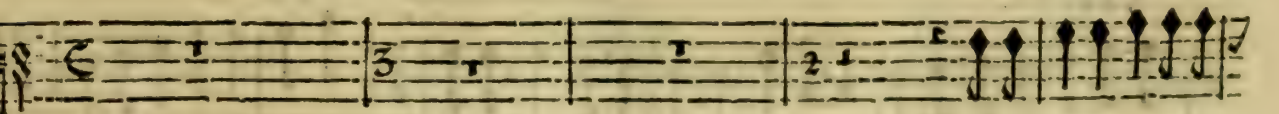


il mon Hymen ou ma mort, Il ne devoit plus guere atten-dre.

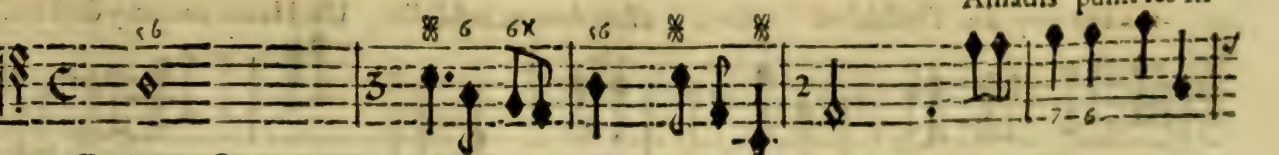
VIOLON.



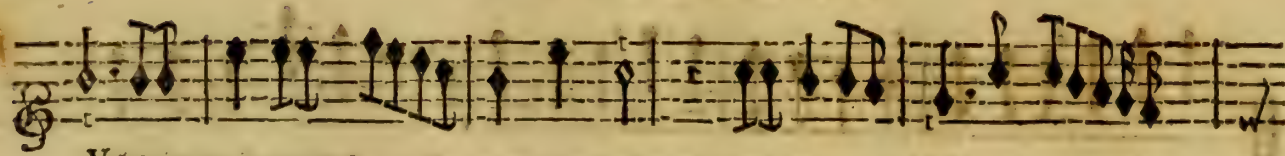
VIOLON.



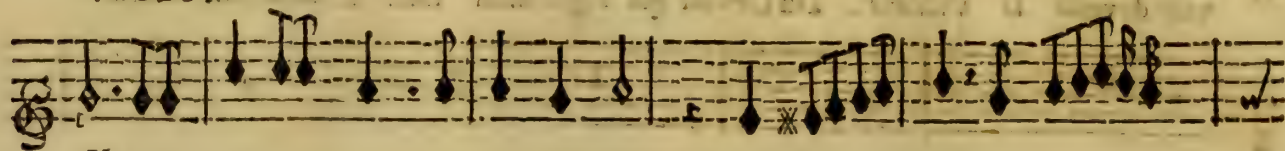
Amadis punit les In-



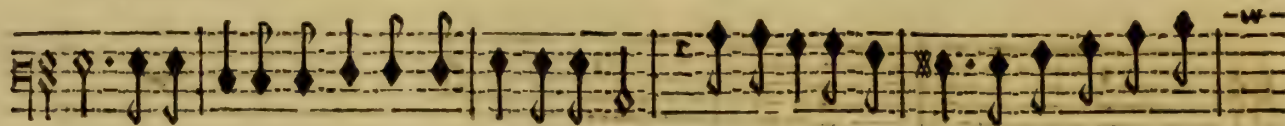
BASSE-CONTINUE.



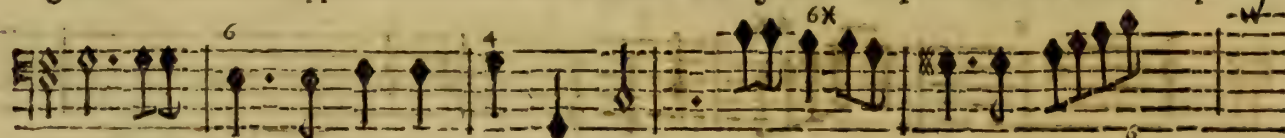
VIOLON.



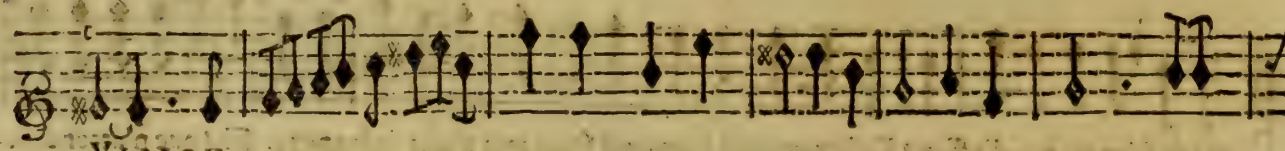
VIOLON.



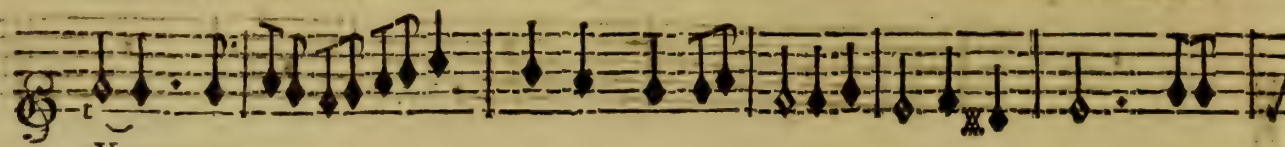
grats, L'innocence opprimée a recours à son bras. La Justice trop foible à son secours l'ap-



BASSE-CONTINUE.



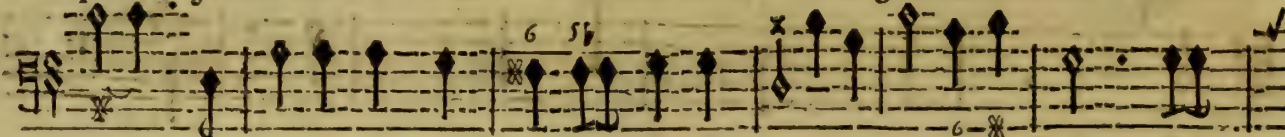
VIOLON.



VIOLON.



pelle, Jamais tant de Vertu n'a si bien merité Une gloire immortelle: Un He-



BASSE-CONTINUE.



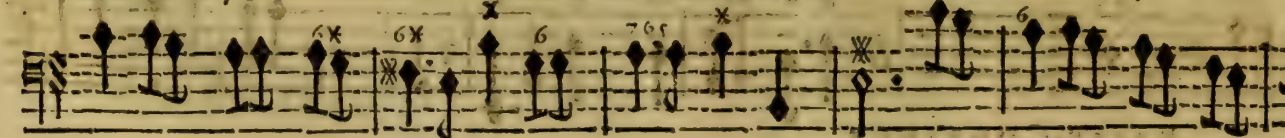
VIOLON.



VIOLON.



ros ennemy de l'infidelité Peut-il estre Amant infidelle. Un Heros ennemy de l'inf-



BASSE-CONTINUE.

VIOLONS: *Violins* L'Esclat de tant de gloire avoit jusqu'à ce

Violins

Violins

delité Peut il estre Amant infi- delle? *Violins*

BASSE-CONTINUE.

Basse-Continue

jour Ebloüy mon ame credule. Ah! les plus grands Heros ne font pas grand scru-

Basse-Continue

Basse-Continue

Basse-Continue

BASSE-CONTINUE.

Basse-Continue

pule D'une infidelité d'a- mour. Pourquoi me plaindre d'une of-

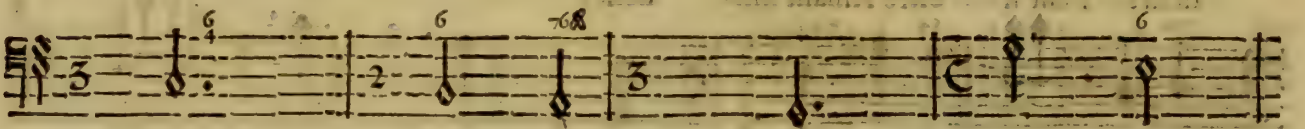
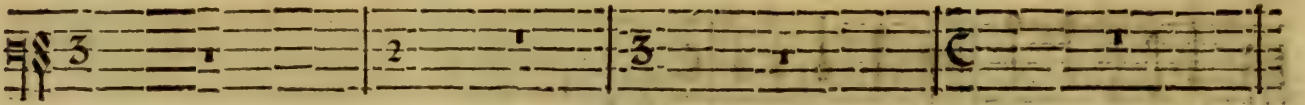
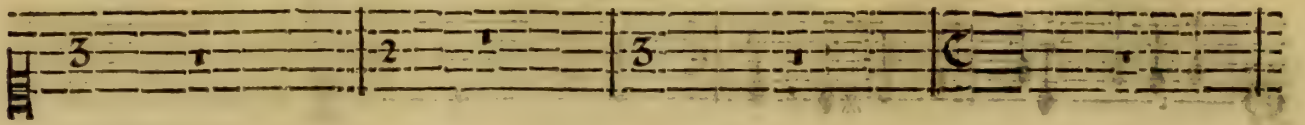
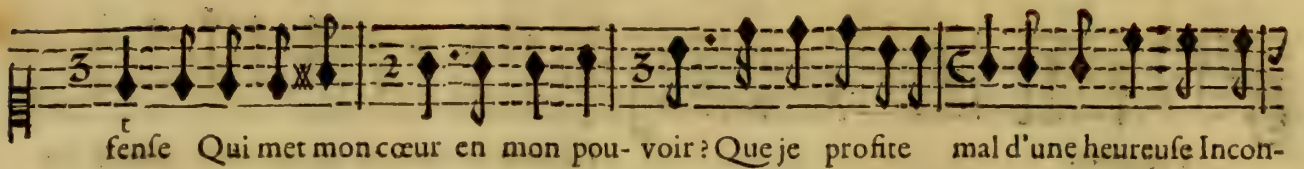
Basse-Continue

Basse-Continue

Basse-Continue

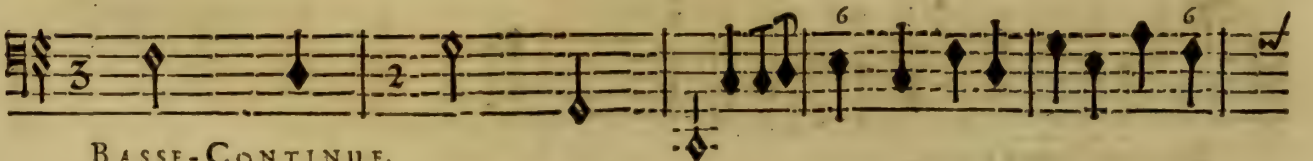
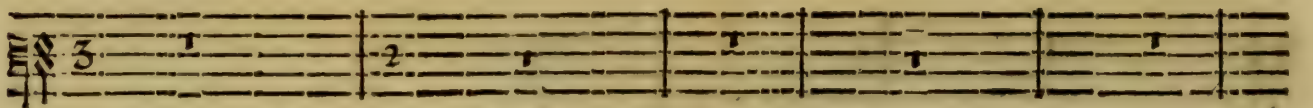
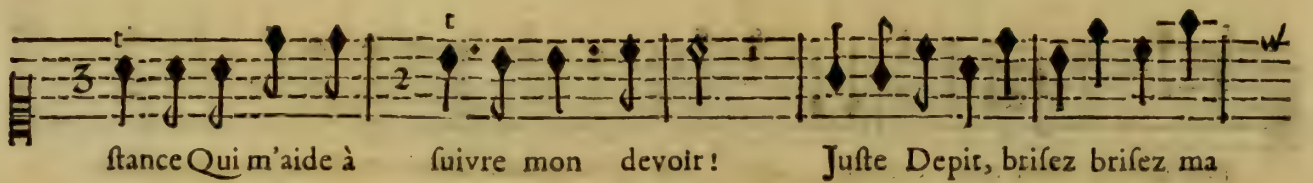
BASSE-CONTINUE.

CHANT D

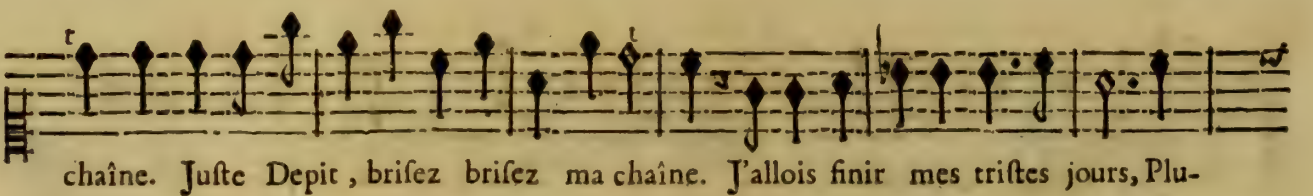


BASSE-CONTINUE.

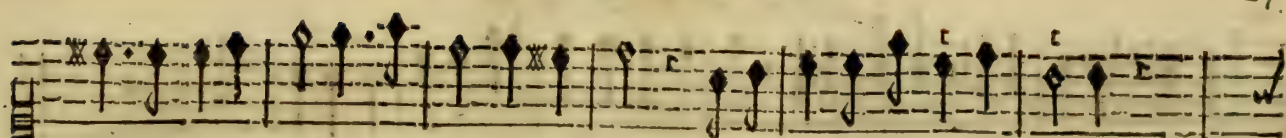
BASSE-CONTINUE.



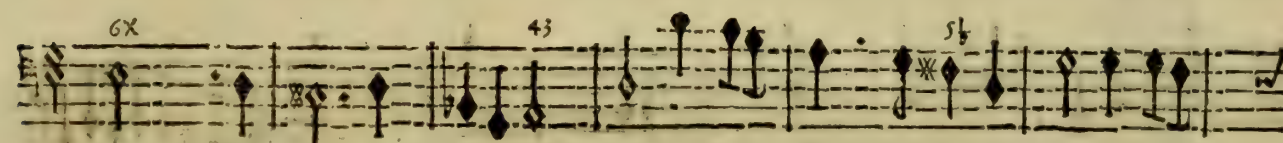
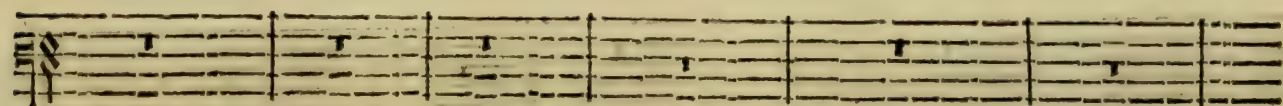
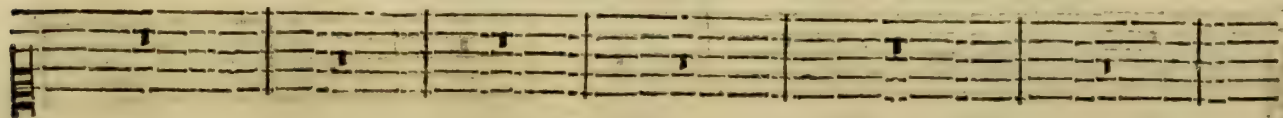
BASSE-CONTINUE.



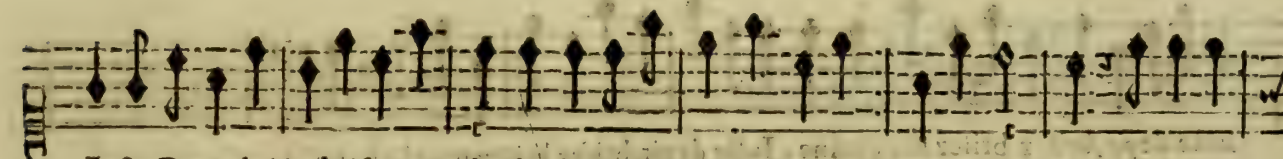
BASSE-CONTINUE,



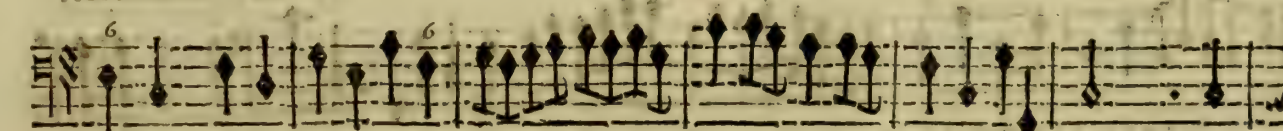
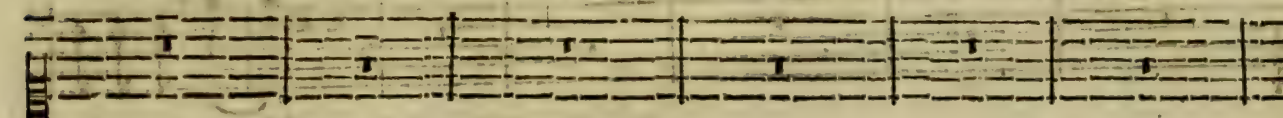
Il est que de trahir de si belles amours; Amadis les trahit sans peine.



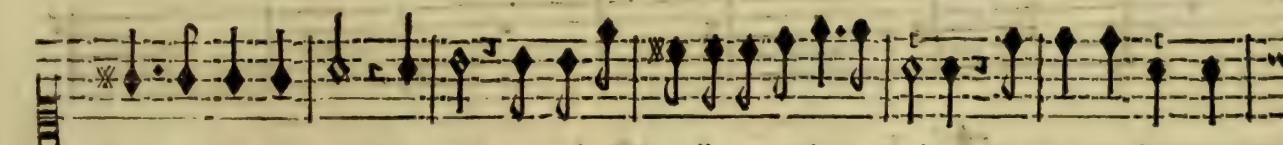
BASSE-CONTINUE.



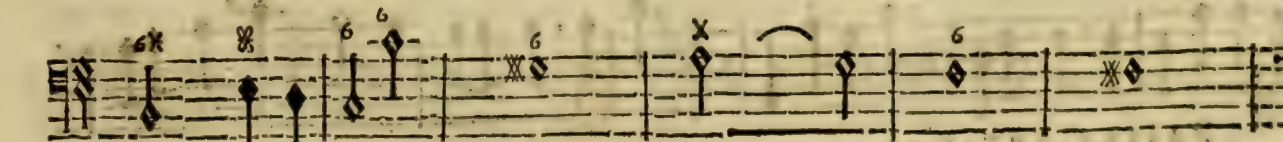
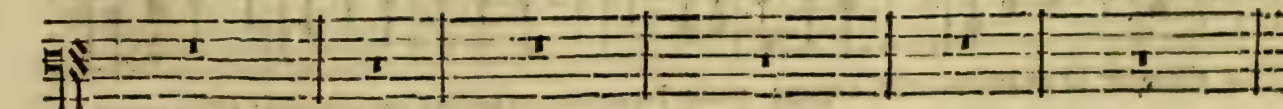
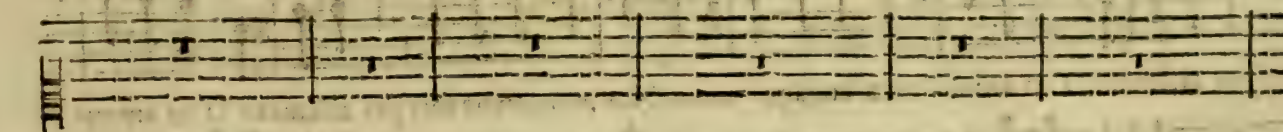
Juste Depit, brisez brisez ma chaîne. Juste Depit, brisez brisez ma chaîne, C'est à Vous



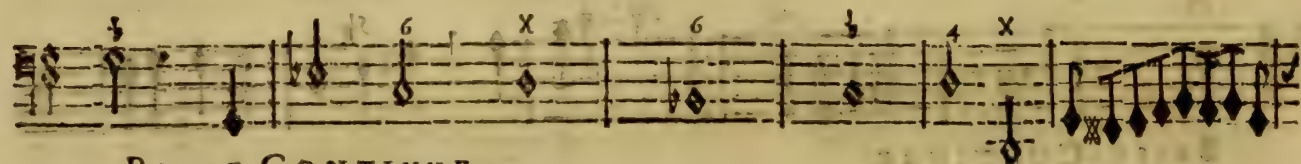
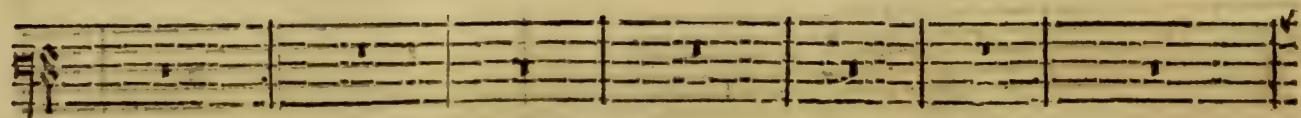
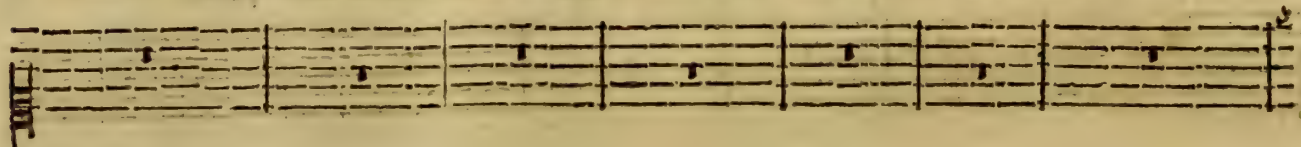
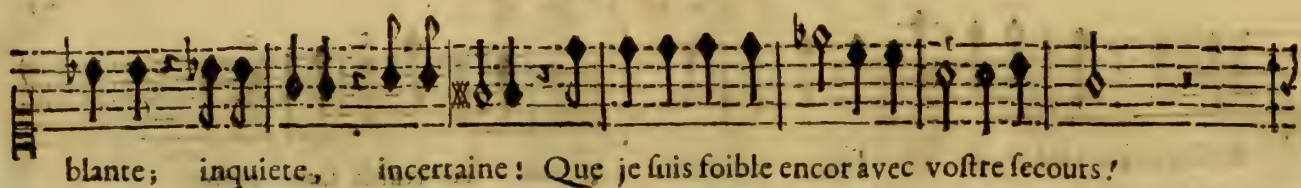
BASSE-CONTINUE.



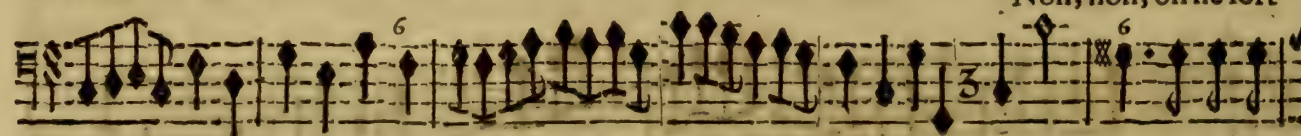
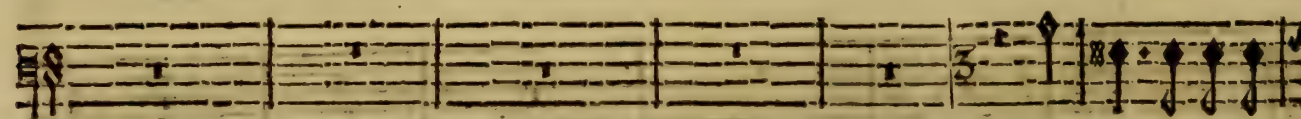
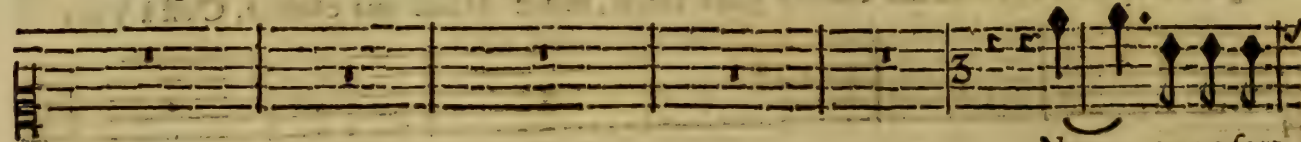
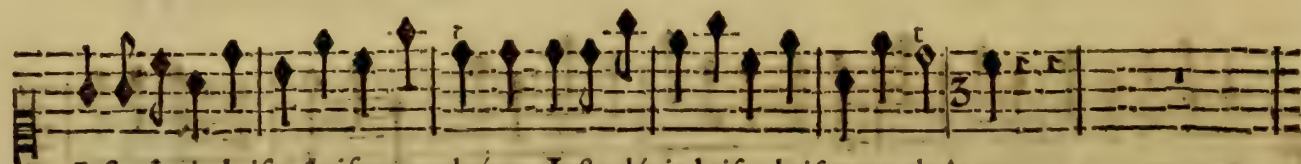
seul que j'ay recours. Helas! vous m'agitez d'une colere vaine. Que je me sens trem-



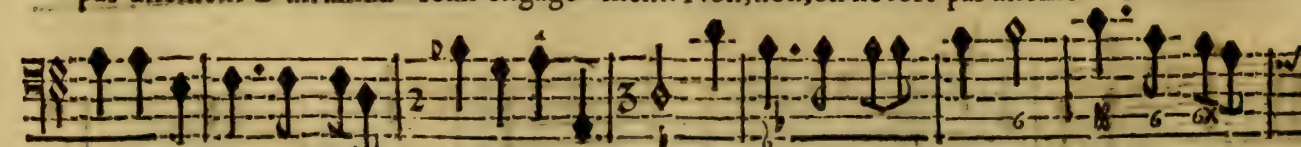
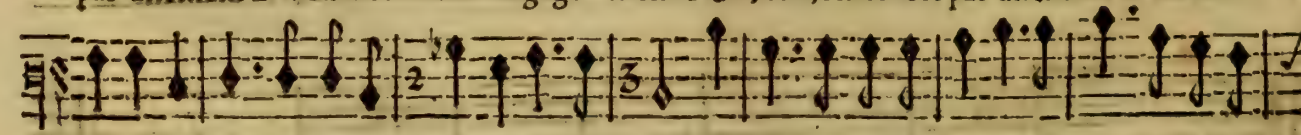
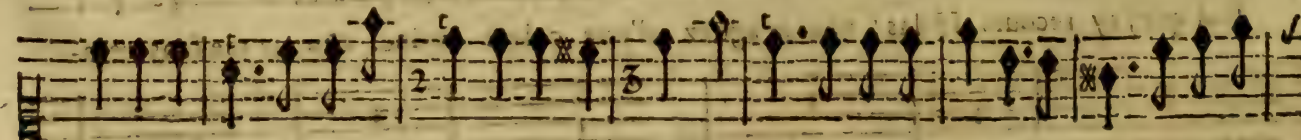
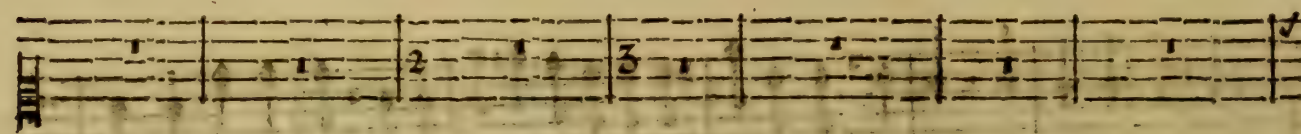
BASSE-CONTINUE.



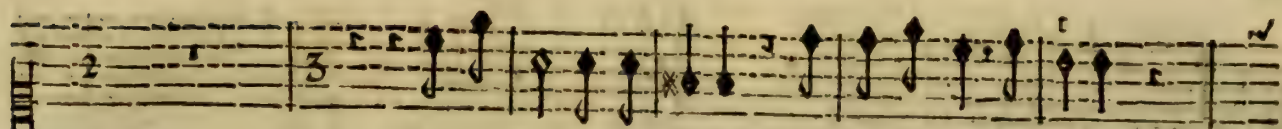
BASSE-CONTINUE.



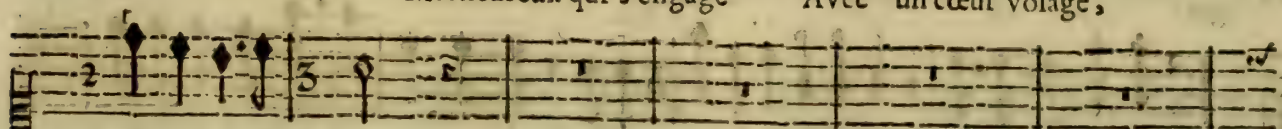
BASSE-CONTINUE.



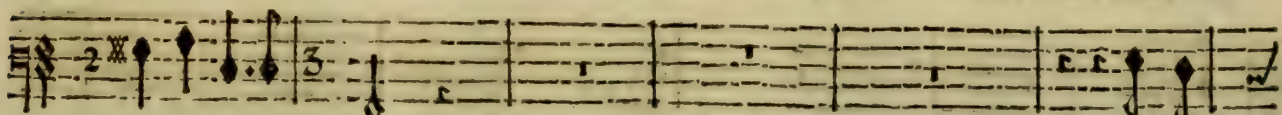
BASSE-CONTINUE.



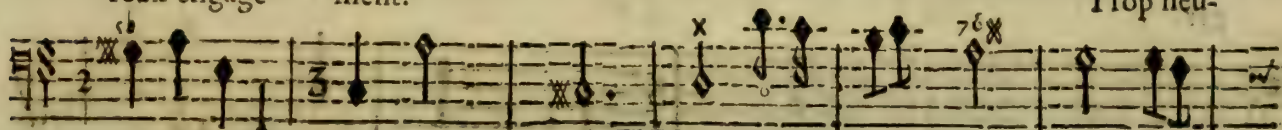
Malheureux qui s'engage Avec un cœur volage,



reux engage- ment.

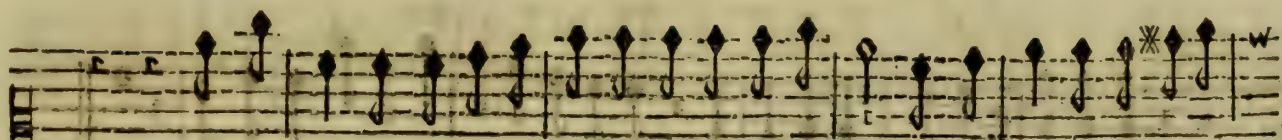


reux engage- ment.

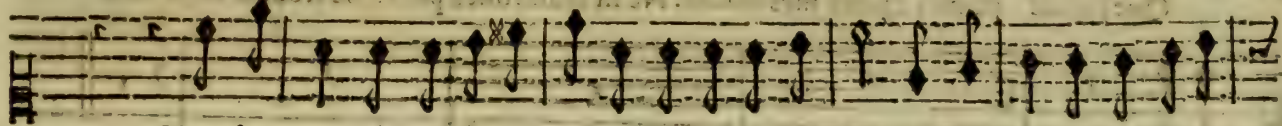


Trop heu-

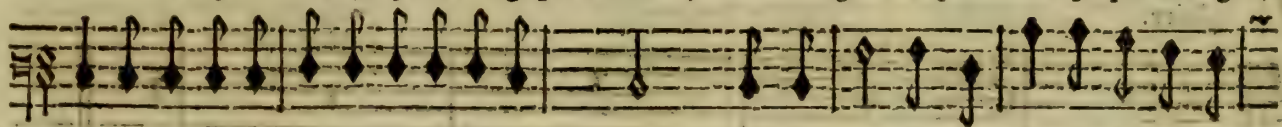
BASSE-CONTINUE.



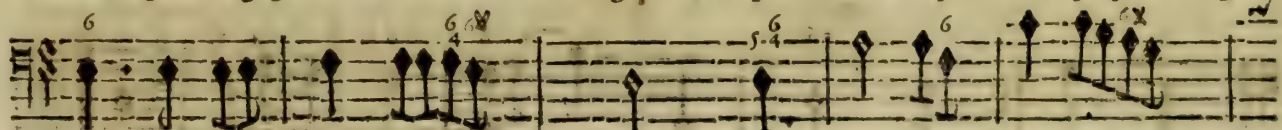
Trop heureux qui peut s'engager. Pour ne jamais changer. Trop heureux qui peut s'enga-



Trop heureux qui peut s'engager Pour ne jamais changer. Trop heureux qui peut s'enga-



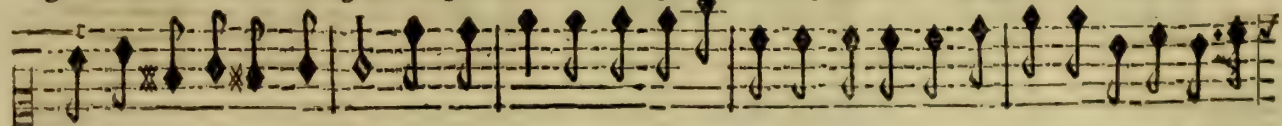
reux qui peut s'égager Pour ne jamais chan- ger. Trop heureux Trop heureux qui peut s'enga-



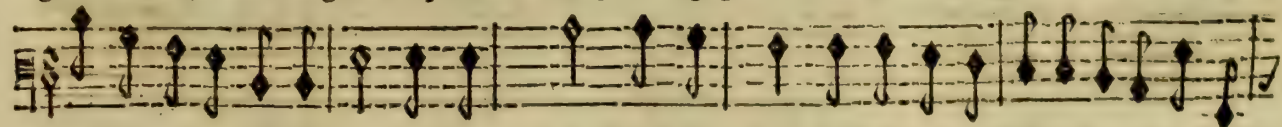
BASSE-CONTINUE.



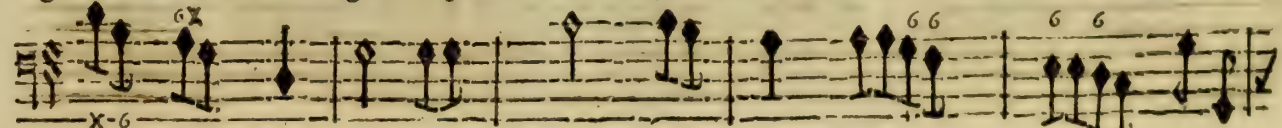
ger Pour ne jamais changer. Trop heureux Trop heureux qui peut s'engager Pour ne jamais chā-



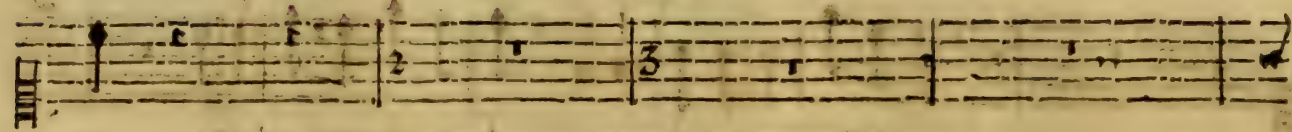
ger Pour ne jamais chāger. Trop heureux qui peut s'égager Pour ne jamais chāger. Pour ne jamais chā-



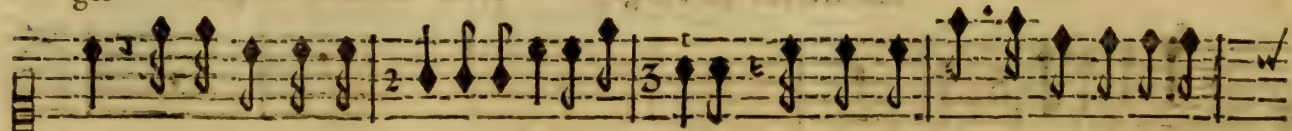
ger Pour ne jamais changer Trop heu- reux Trop heureux qui peut s'engager Pour ne jamais chā-



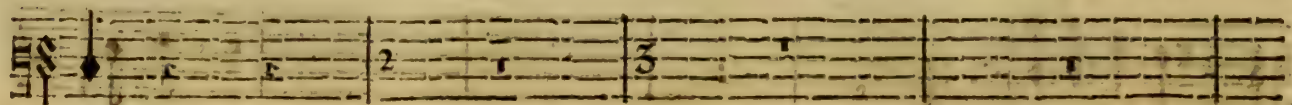
BASSE-CONTINUE.



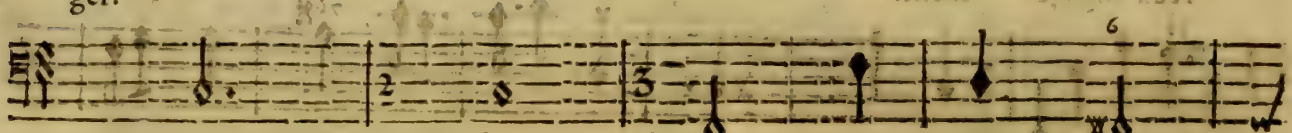
ger.



ger. Deux Partis vont i- cy disputer la vi- toire. Ces Jeux guerriers se font à vostre

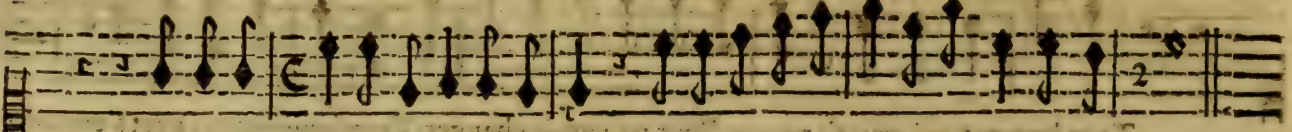


ger.

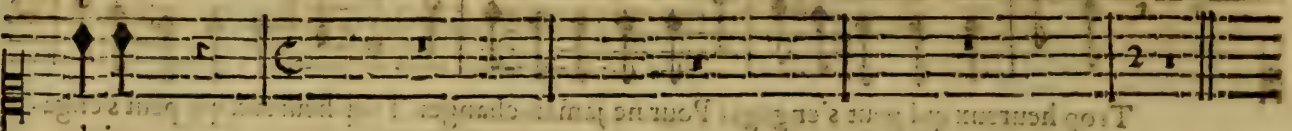


BASSE-CONTINUE.

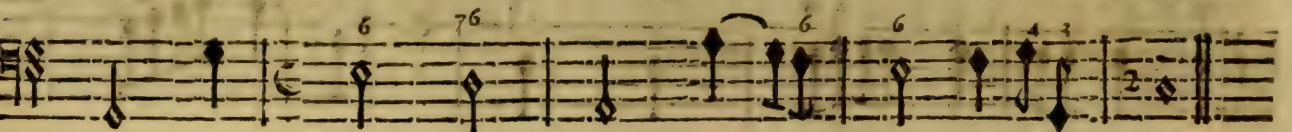
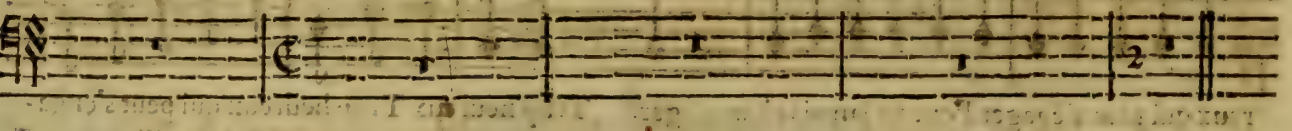
BASSE-CONTINUE.



Que j'ay de peine à cacher mes ennuis. Ne m'abandonnez pas dās le trouble où je suis.

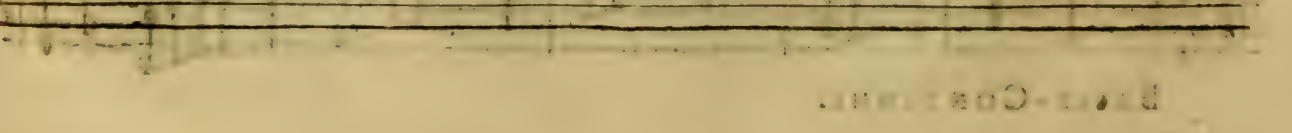
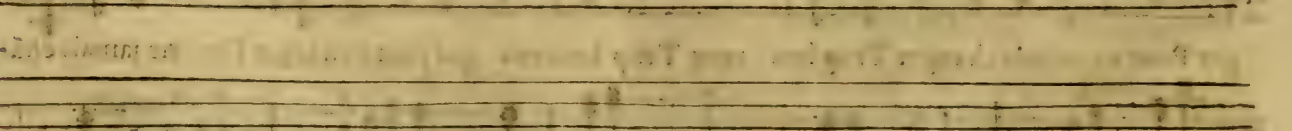
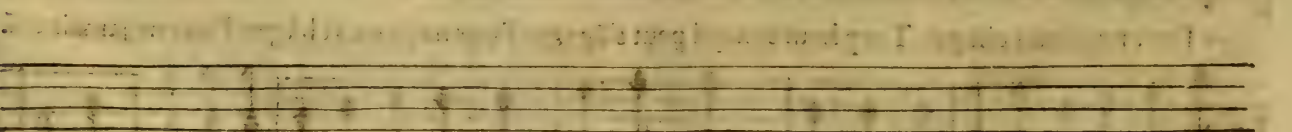
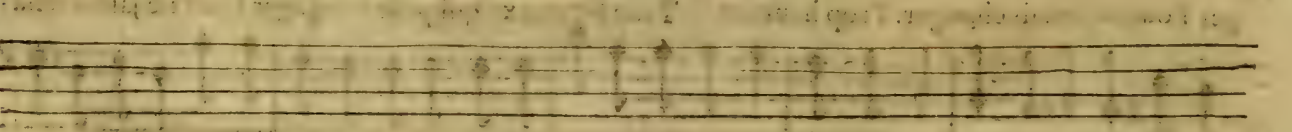


gloire.



BASSE-CONTINUE.

BASSE-CONTINUE.



BASSE-CONTINUE.

TRAGÉDIE.

31

MARCHE POUR LE COMBAT DE LA BARRIÈRE.

The musical score is arranged in ten systems, each with a different instrument part. The first system is for Trompettes (Trumpets), followed by Violons (Violins), Violoncelles (Violoncelles), and other instruments. The score is written in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The piece concludes with a 'fin.' (finis) marking.

Trompettes.

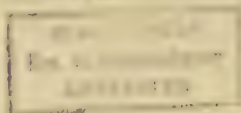
Violons.

Violoncelles.

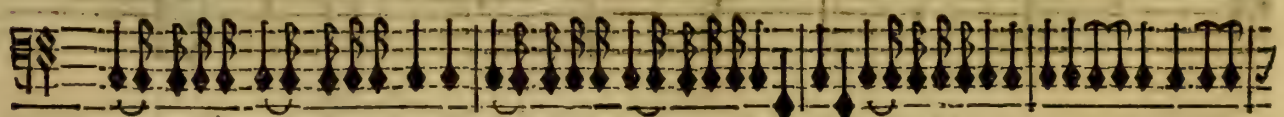
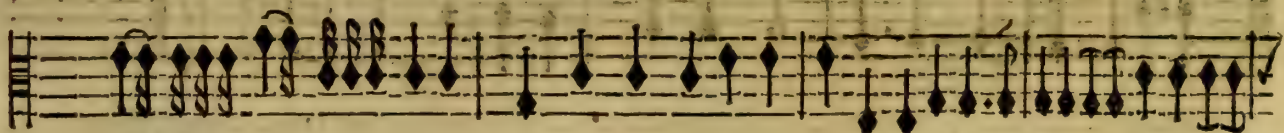
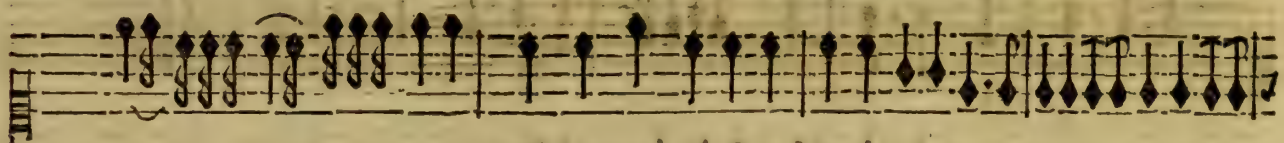
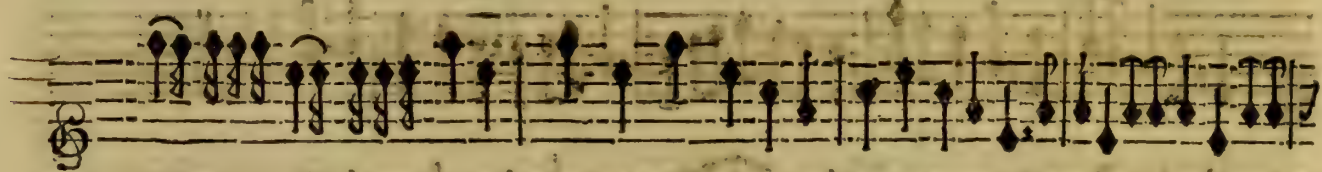
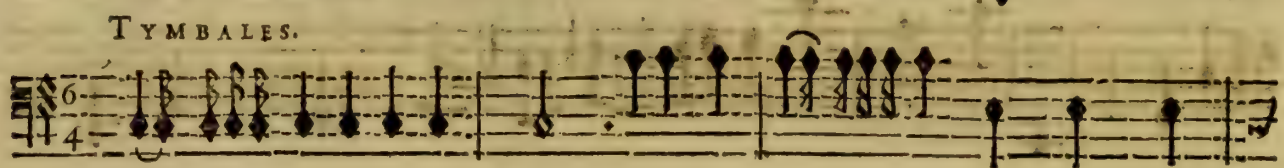
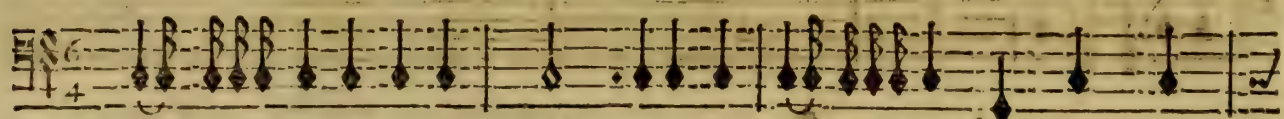
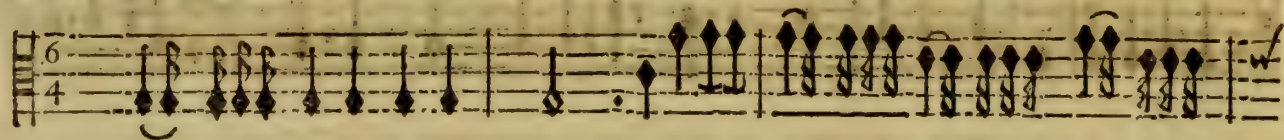
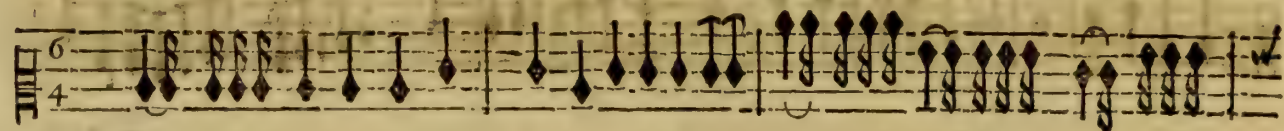
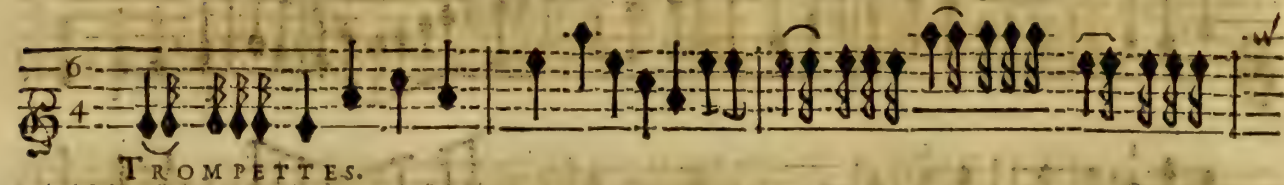
fin.

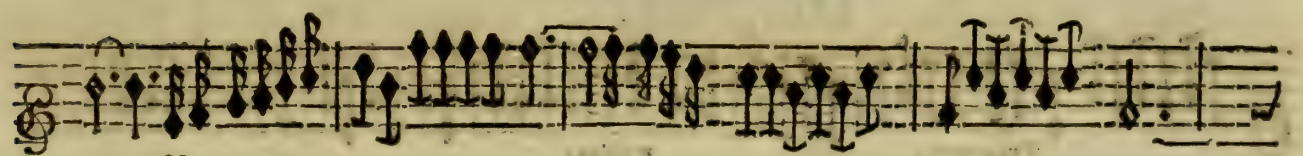
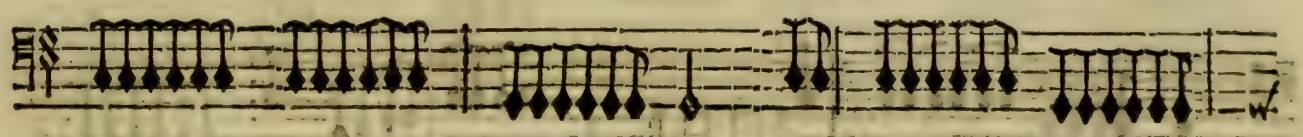
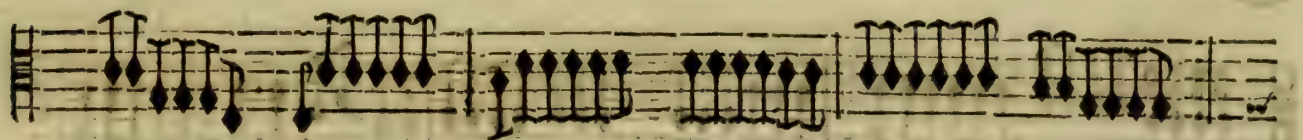
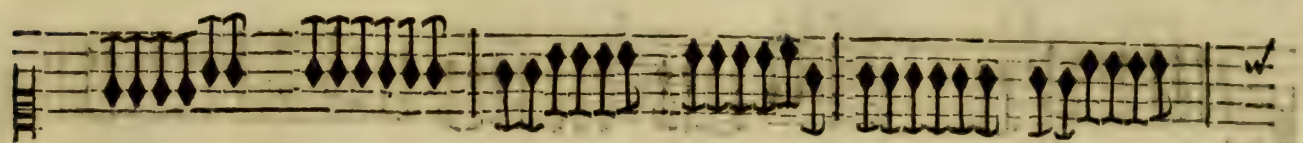
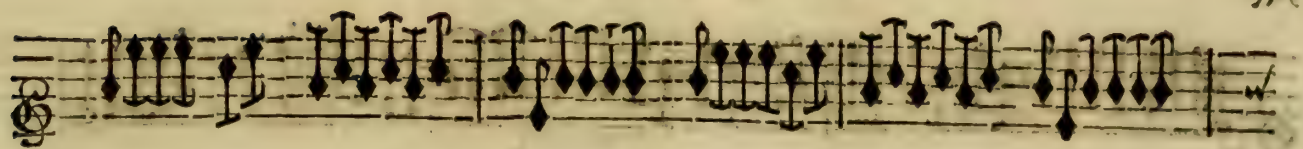


This page contains ten systems of musical notation, likely for a vocal or instrumental part in a tragedy. The notation is handwritten and includes various musical symbols such as clefs (treble and bass), notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The first system begins with a treble clef and a key signature of one flat. The notation is dense and expressive, with many slurs and ties. The page concludes with a double bar line and a final note.

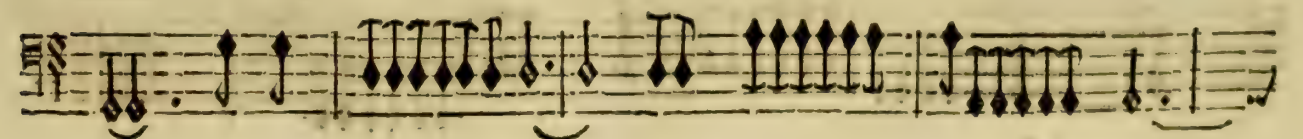
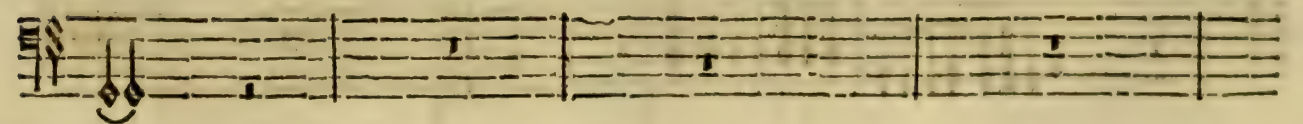
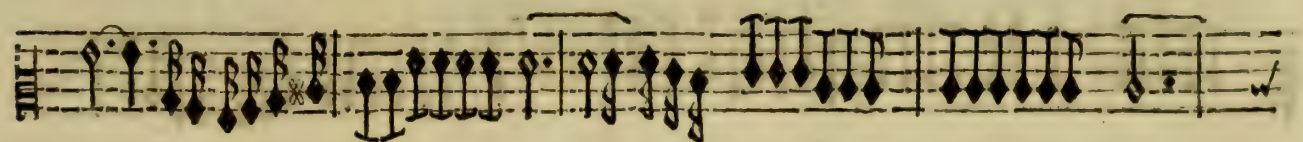
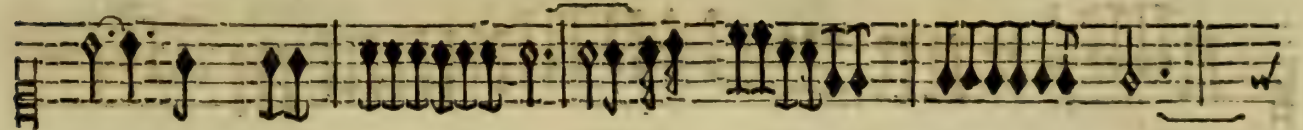


PREMIER AIR LES COMBATANS.



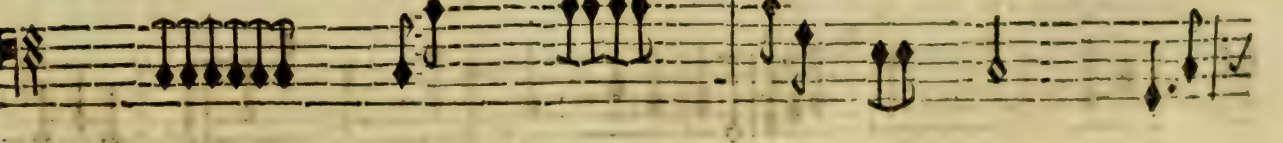
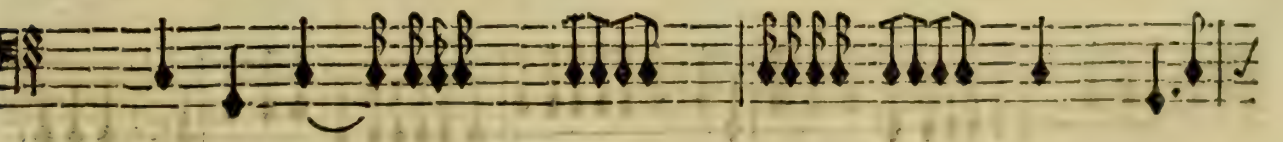
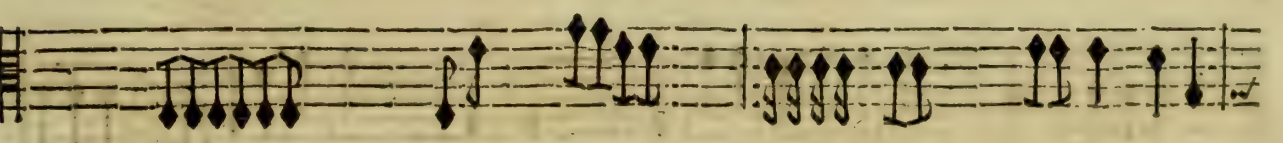
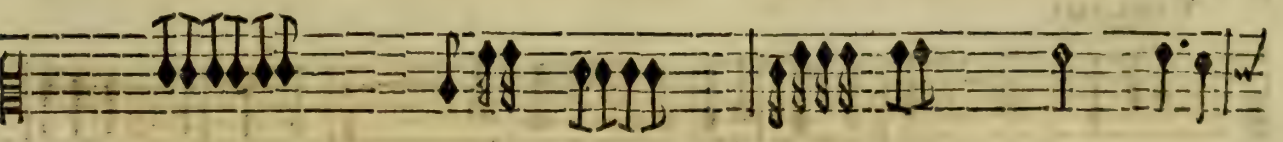
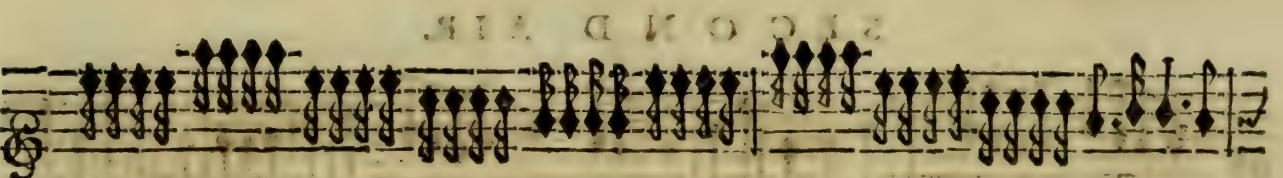
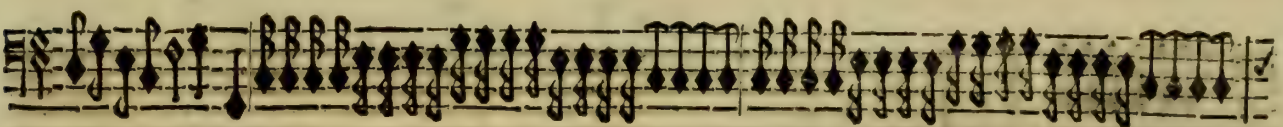
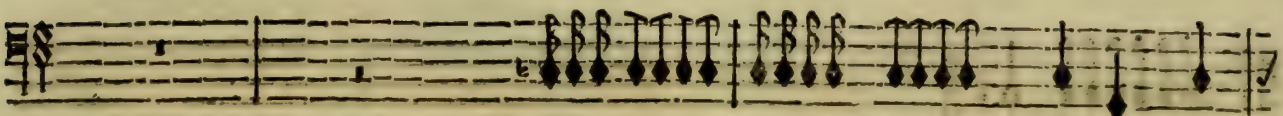
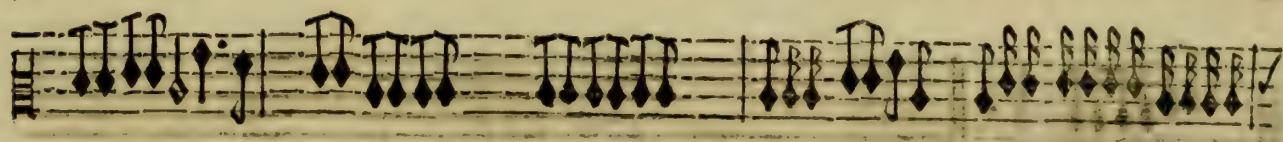
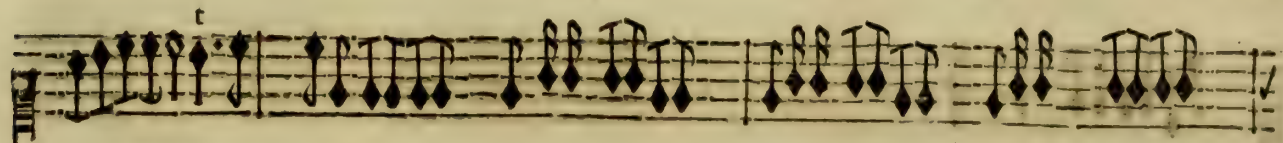
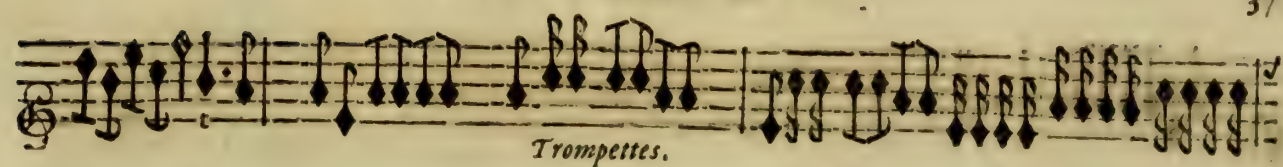


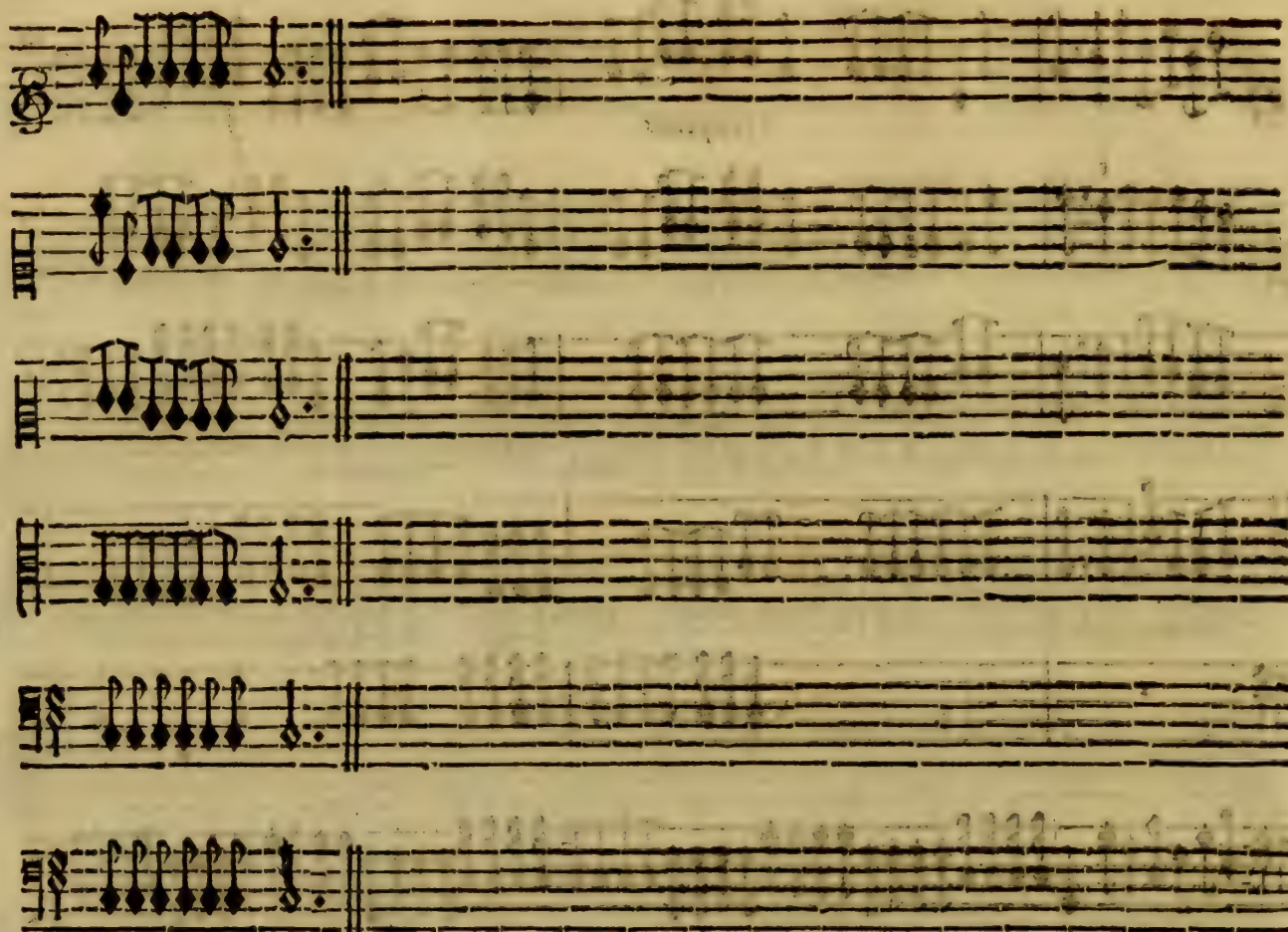
VIOLON.



This page contains a musical score for Act II of the opera Amadis. The score is written for a large ensemble, including Trompettes (Trumpets) and Violons (Violins). The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is organized into systems of staves, with some staves specifically labeled for Trompettes and Violons. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes a variety of musical notations, such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like *p* (piano) and *f* (forte). The score is written in a historical style, featuring various note values, rests, and dynamic markings. The score is organized into systems of staves, with some staves specifically labeled for Trompettes and Violons. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes a variety of musical notations, such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like *p* (piano) and *f* (forte).

Trompettes. *Violons.*





S E C O N D A I R.

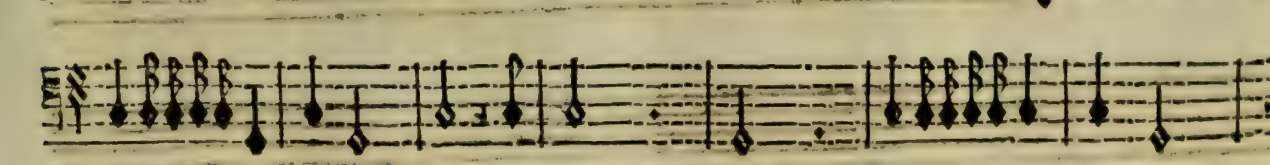
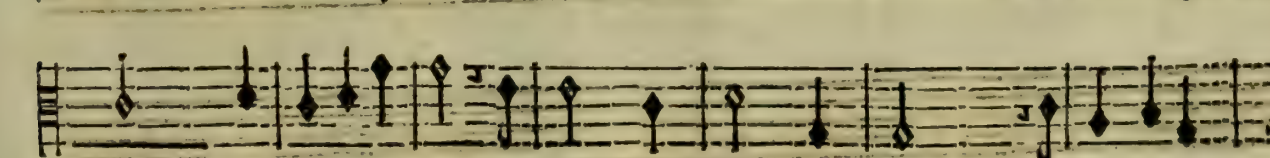
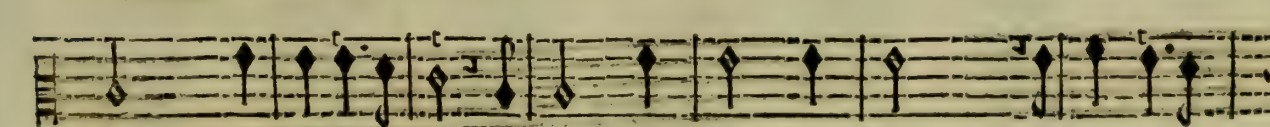
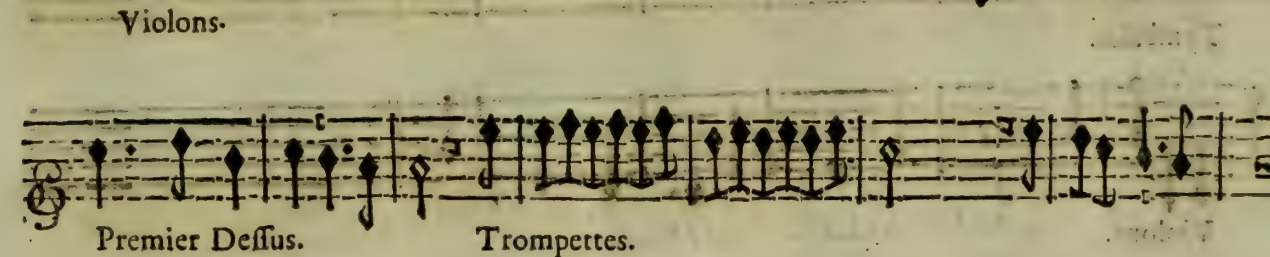
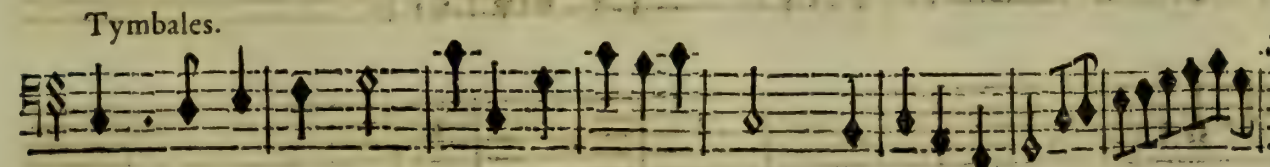
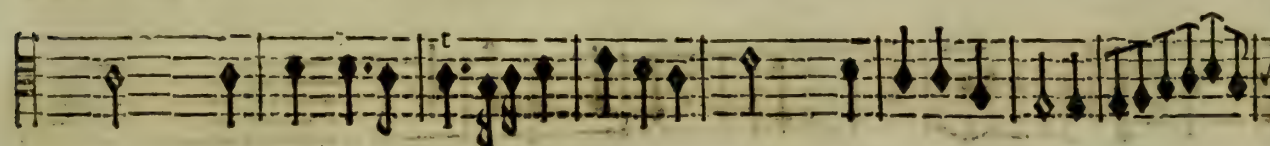
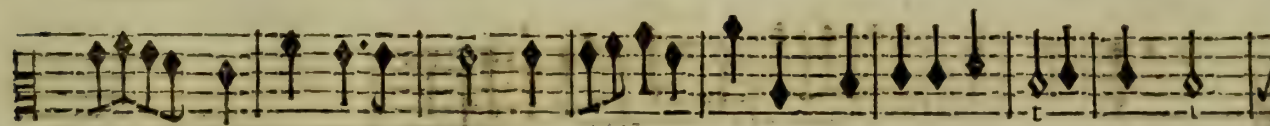
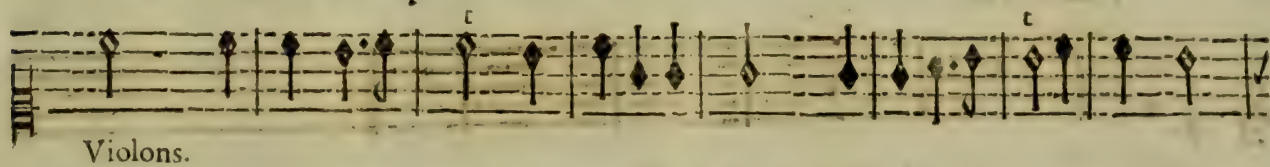
TROMPETTES.

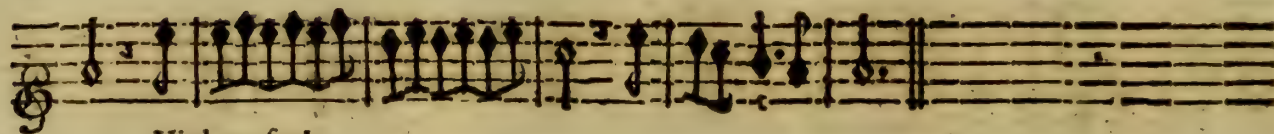
VIOLONS.

TYMBALES.

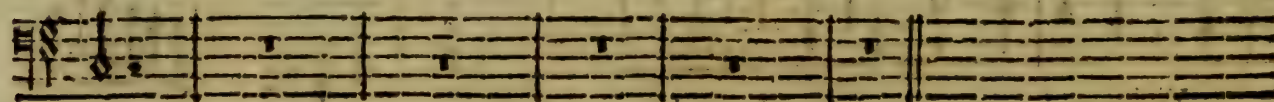
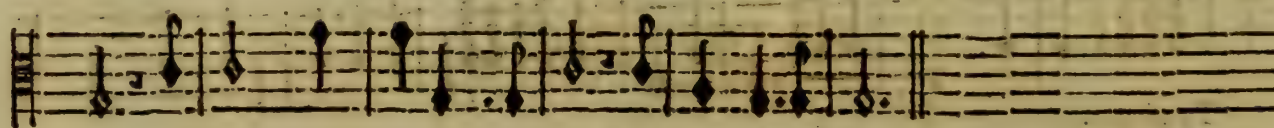
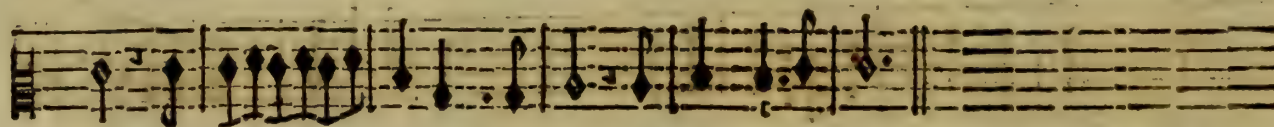
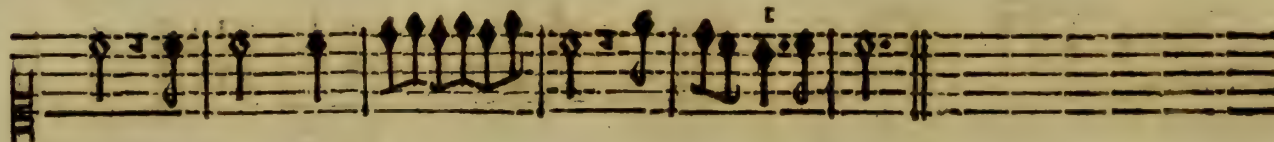
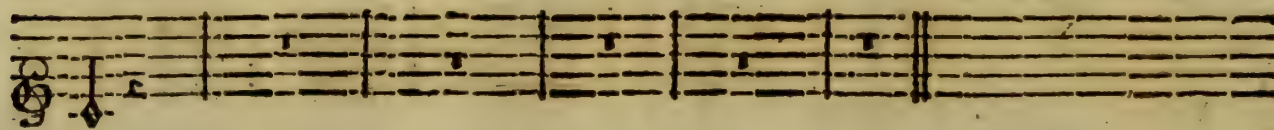
VIOLONS.

The 'SECOND AIR' section consists of six staves of musical notation. The first staff is in treble clef and is labeled 'TROMPETTES.' The second and third staves are in bass clef and are labeled 'VIOLONS.' The fourth staff is in bass clef and is labeled 'TYMBALES.' The fifth and sixth staves are in bass clef and are labeled 'VIOLONS.' The notation is in a historical style, with some ink bleed-through visible from the reverse side of the page.

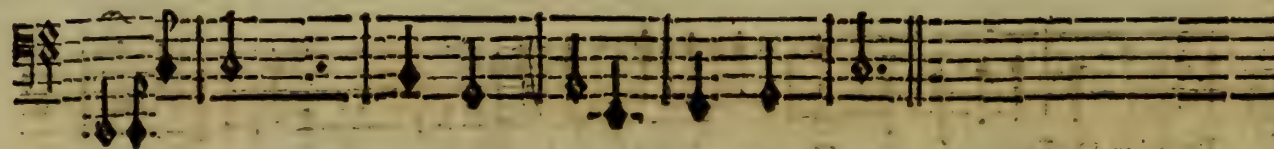




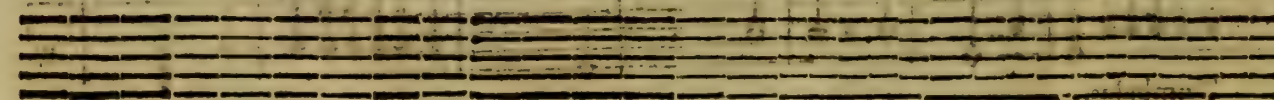
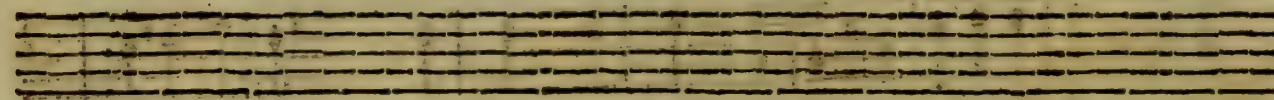
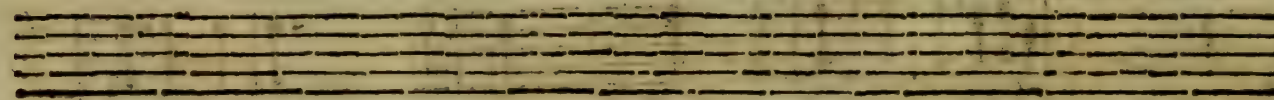
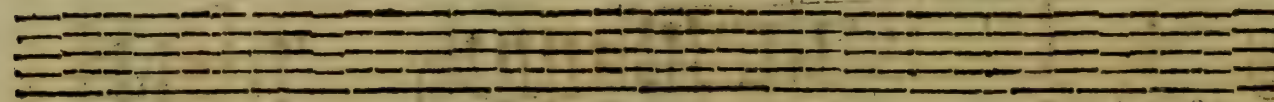
Violons seuls.



Tymbales.



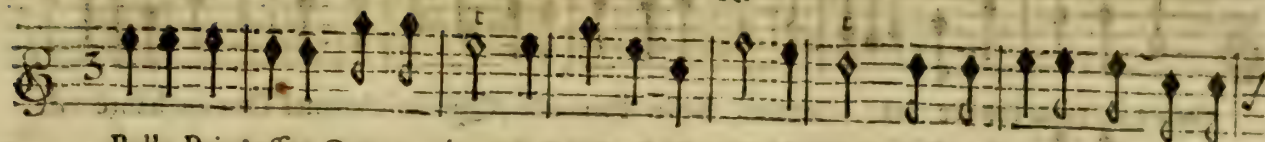
Violons.



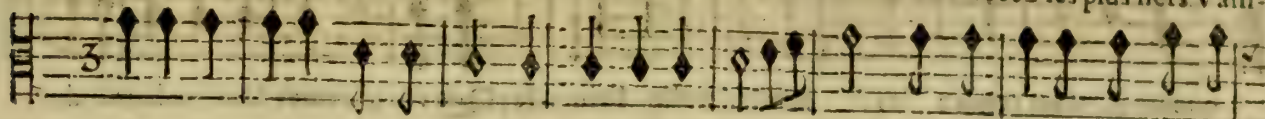
TRAGÉDIE.

41

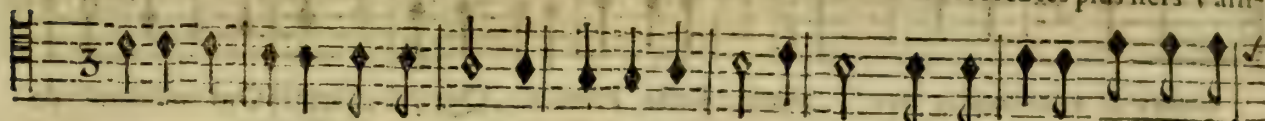
CHOEUR.



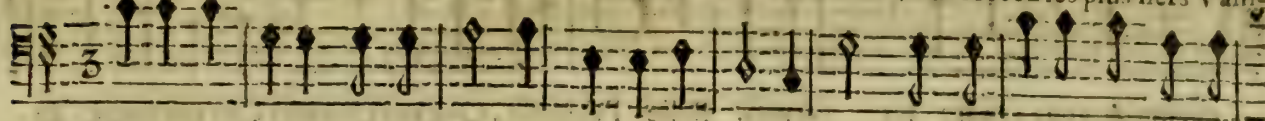
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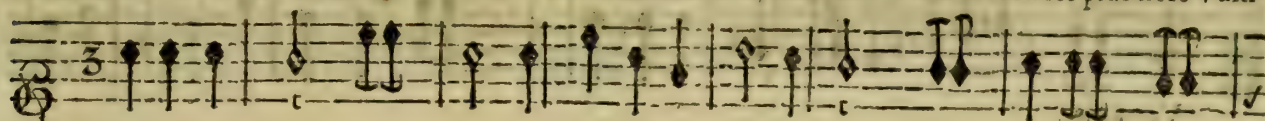
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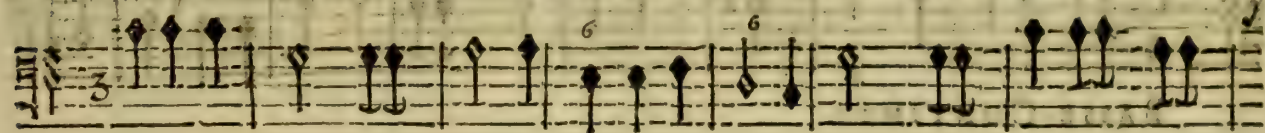
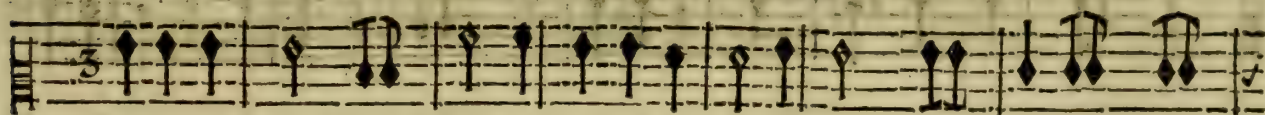
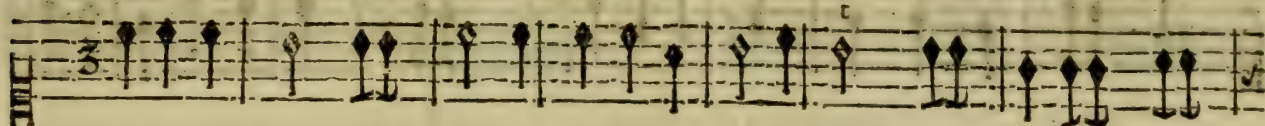
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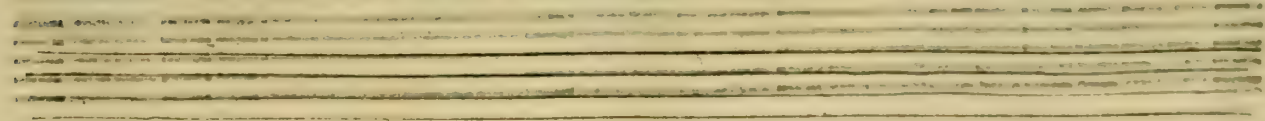
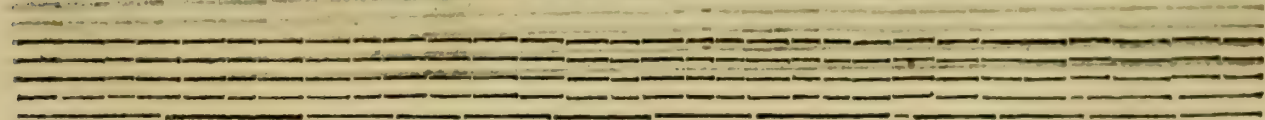
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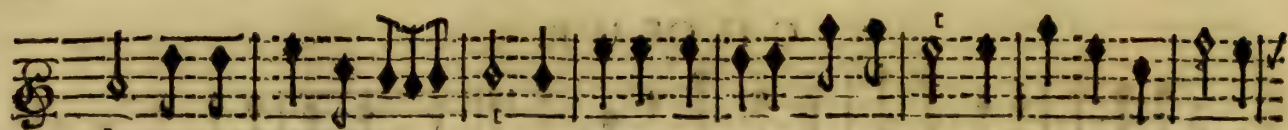


VIOLONS.



BASSE-CONTINUE.

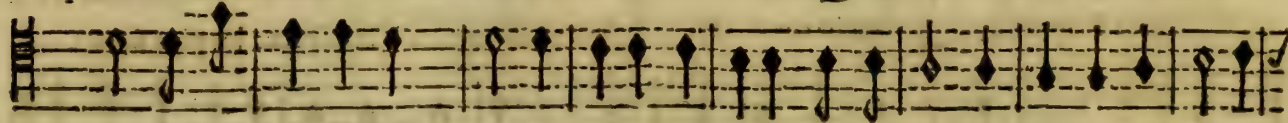




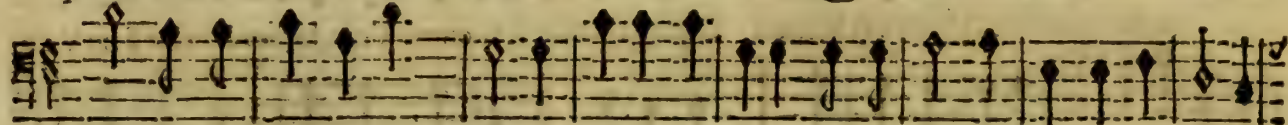
queurs A vous rendre les armes. Belle Princesse, Que vos charmes Ont enchanté de



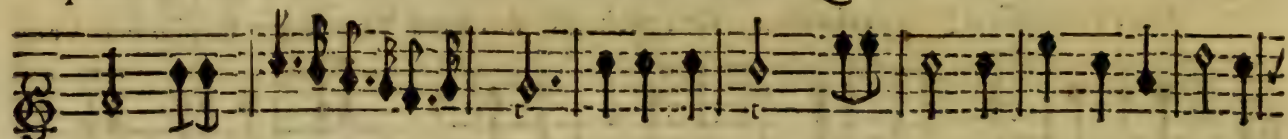
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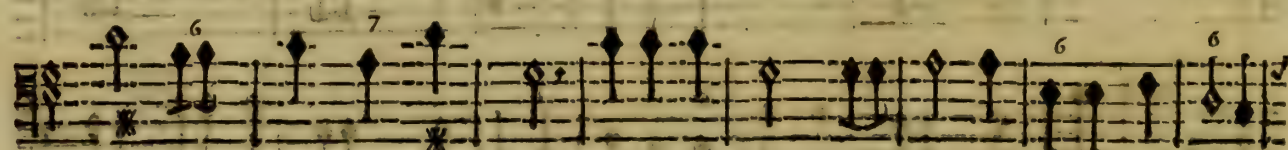
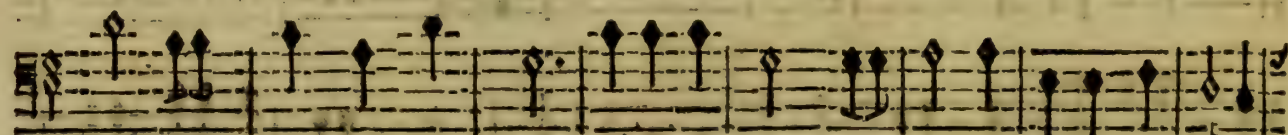
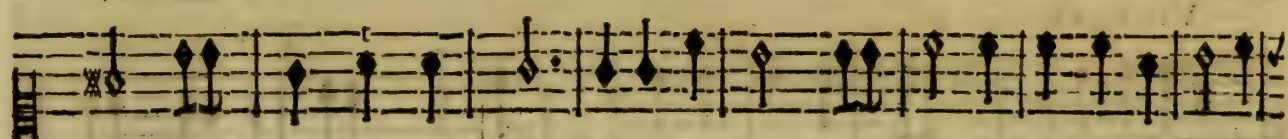
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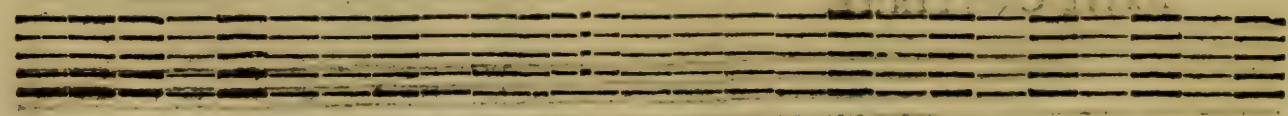
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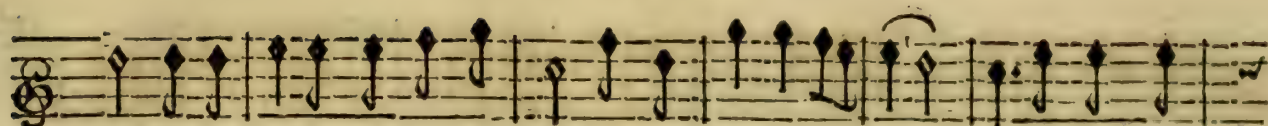


VIOLONS.

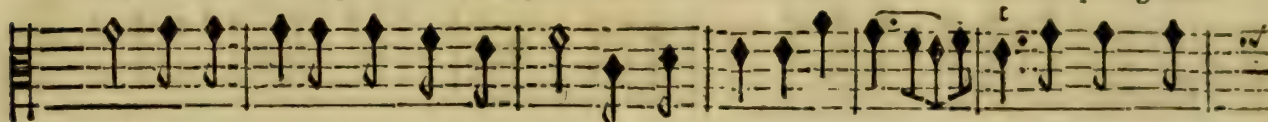


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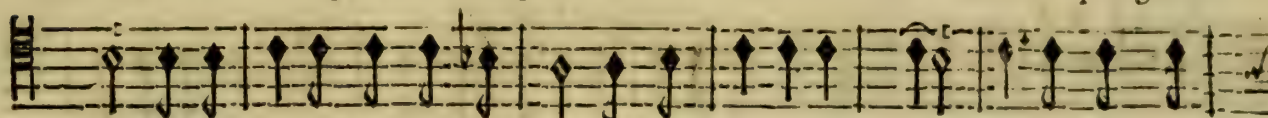




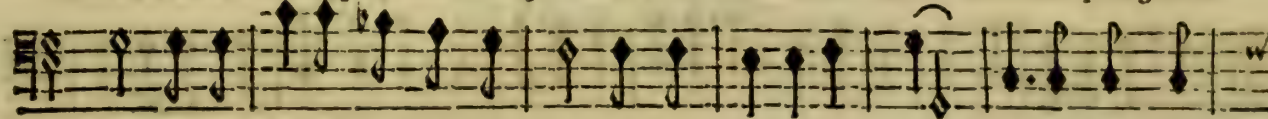
cœurs, Vous forcez les plus fiers Vainqueurs A vous rendre les ar- mes. Les plus grands



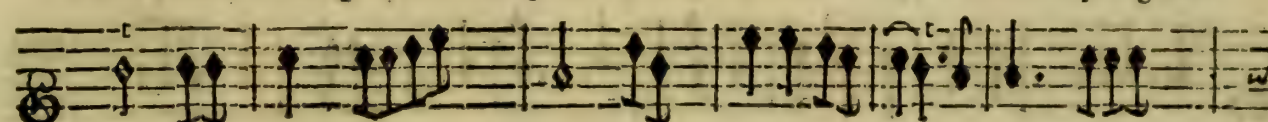
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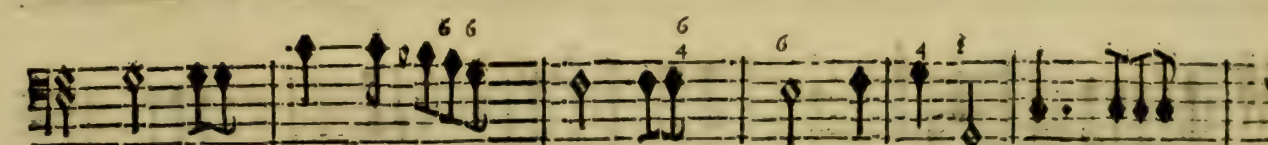
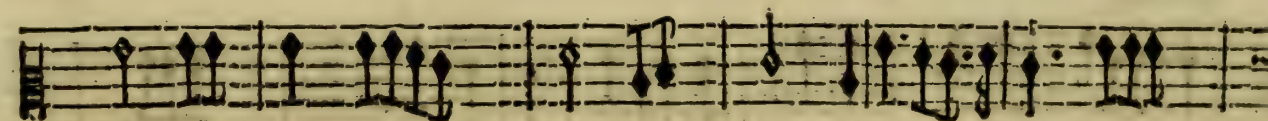
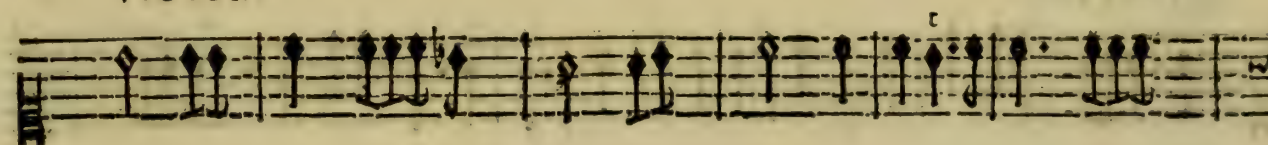
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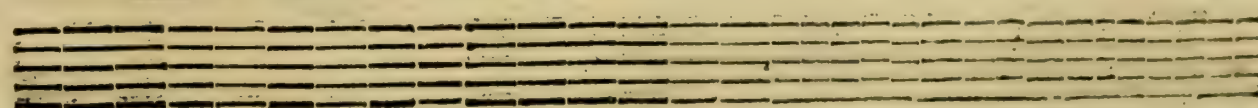
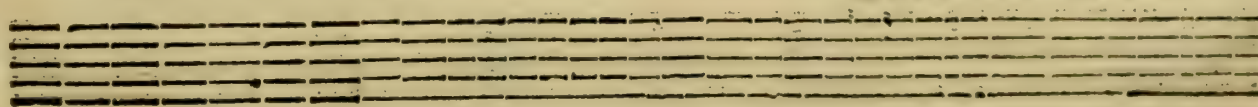
cœurs, Vous forcez les plus fiers Vainqueurs A vous rendre les ar- mes. Les plus grands



VIOLONS.

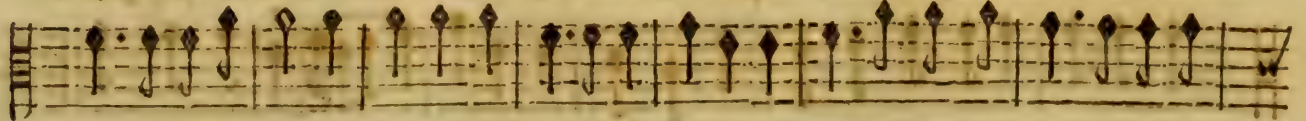


BASSE-CONTINUE.





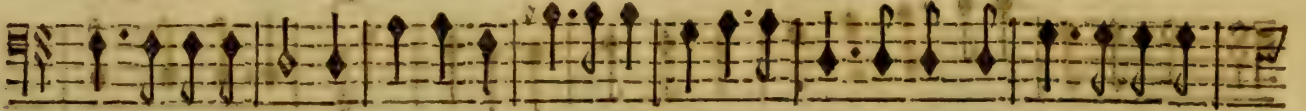
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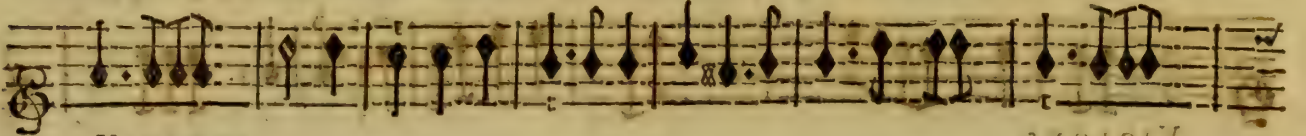
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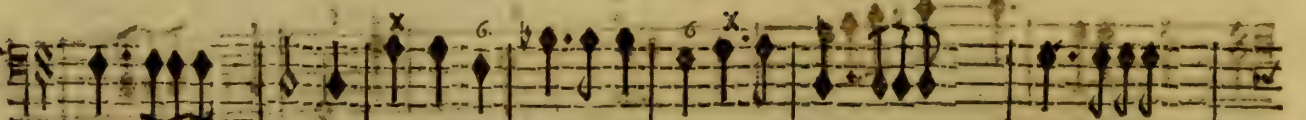
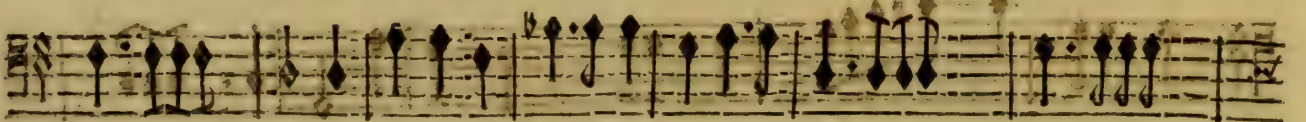
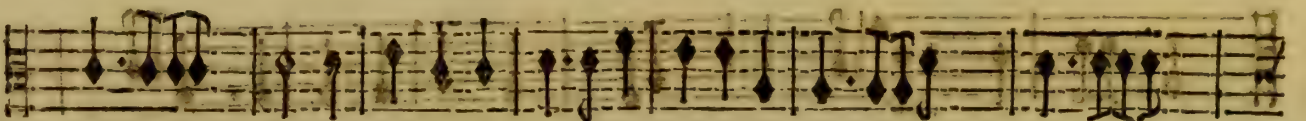
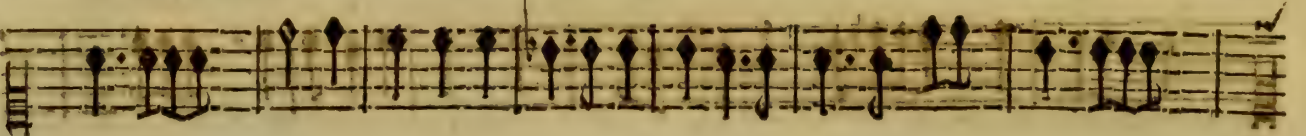
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Roy de l'Univers Font gloire Font gloire de porter vos fers. Les pl^{rs} grâds Roy de l'Uni-

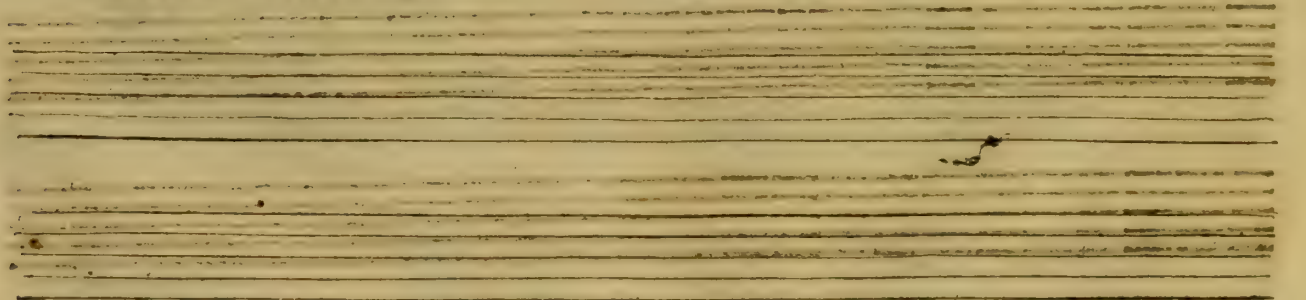


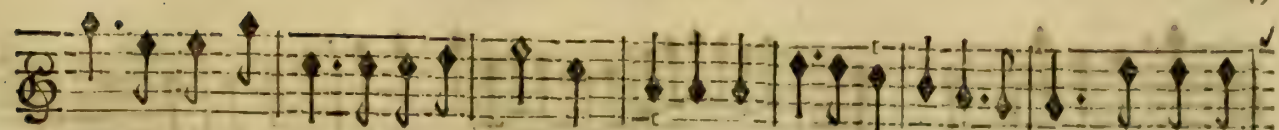
VIOLONS.



BASSE-CONTINUE.

BASSE CONTINUE.





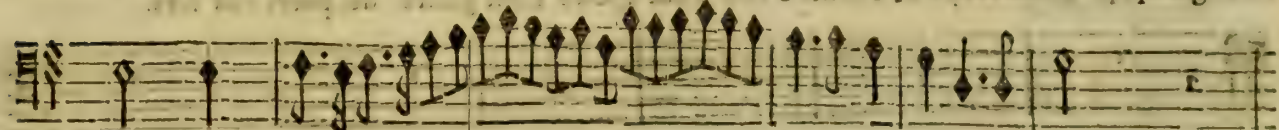
vers Les pl^o grâds Roys de l'Univers Font gloire Font gloire de porter vos fers. Les plus grands



vers Les pl^o grâds Roys de l'Univers Font gloire Font gloire de porter vos fers. Les plus grand

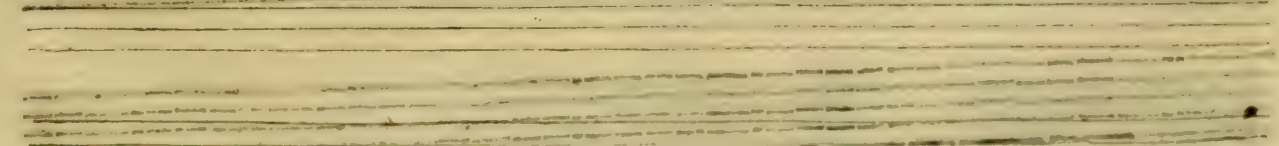
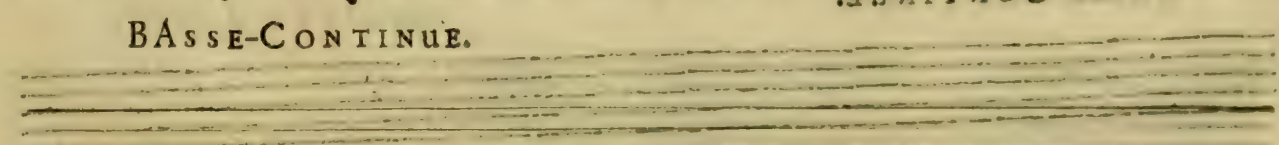
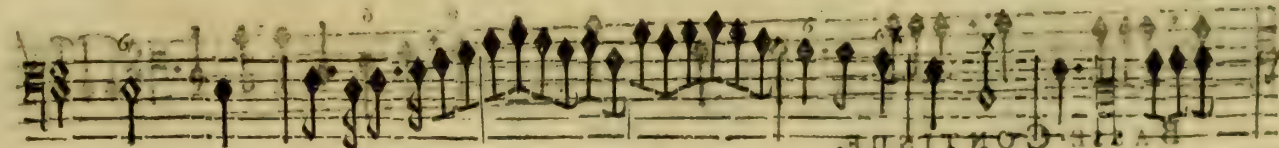
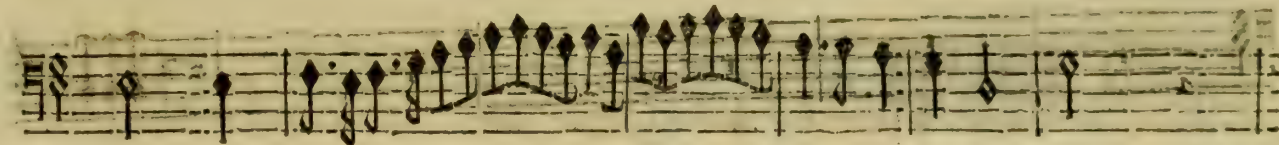
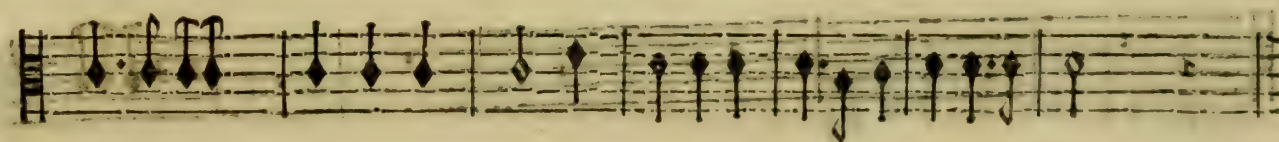
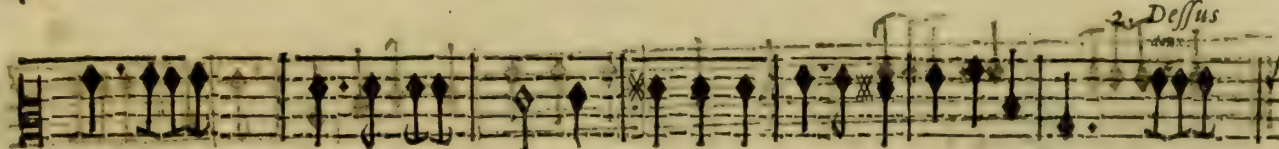
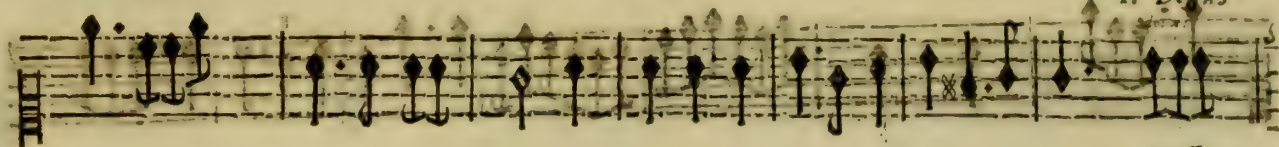


vers Les pl^o grâds Roys de l'Univers Font gloire Font gloire de porrer vos fers. Les plus grands

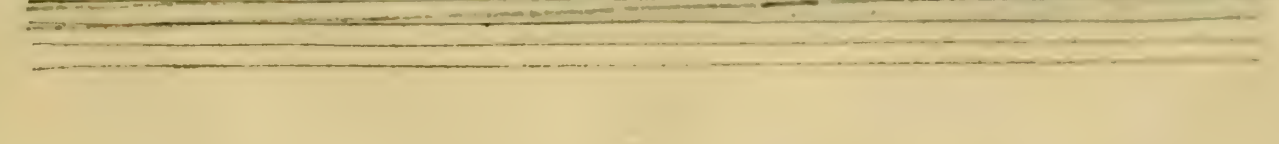


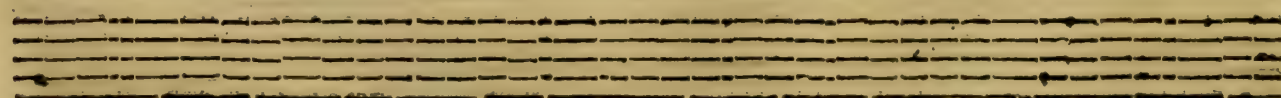
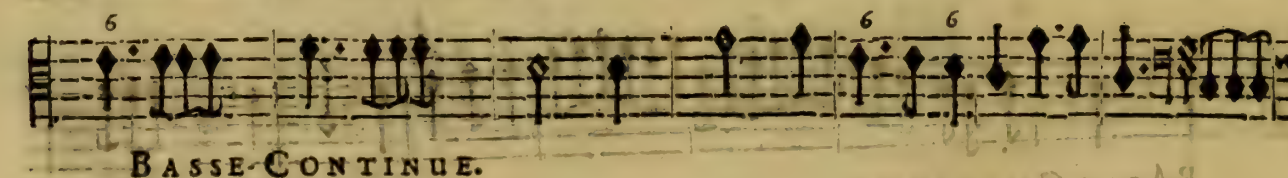
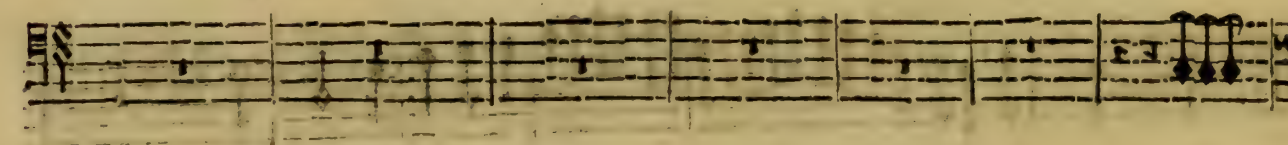
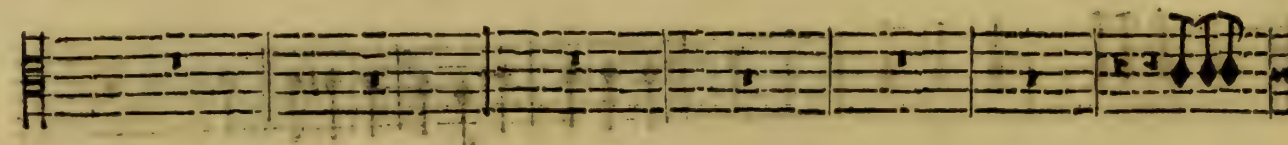
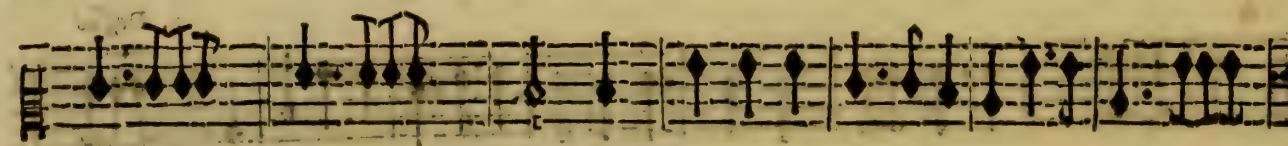
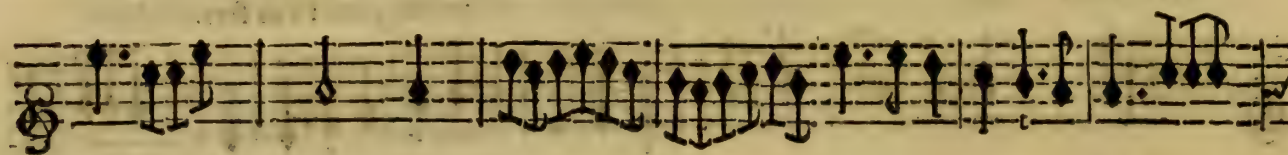
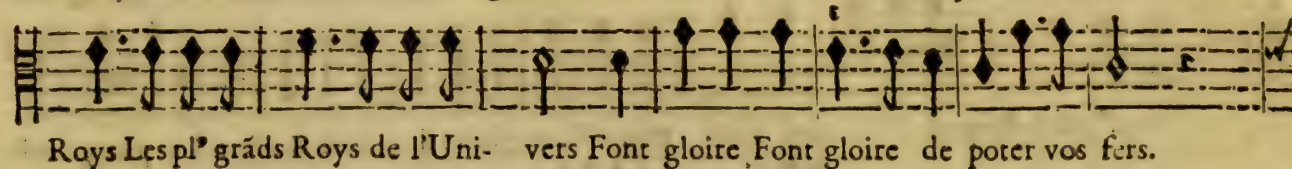
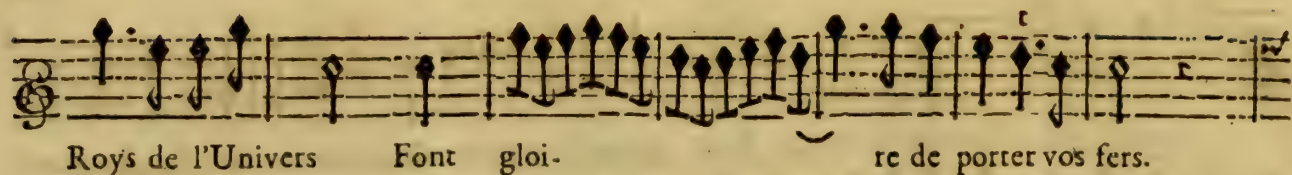
vers. Font gloi-

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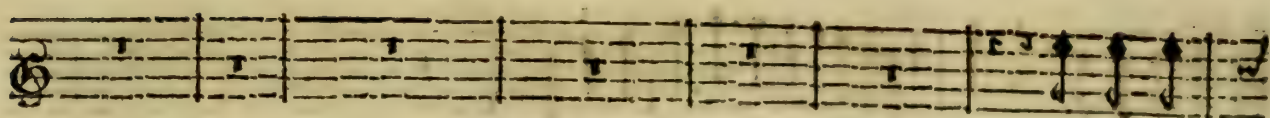
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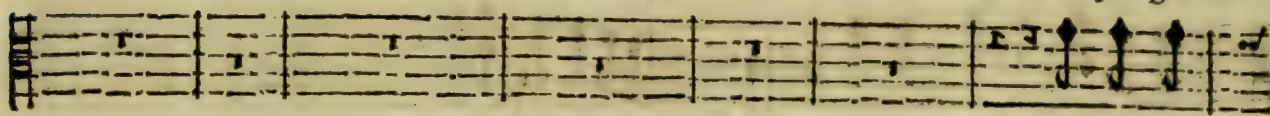


TRAGÉDIE.

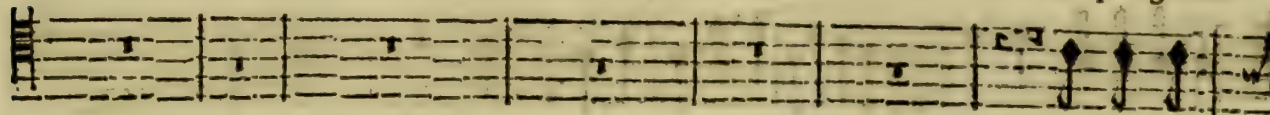
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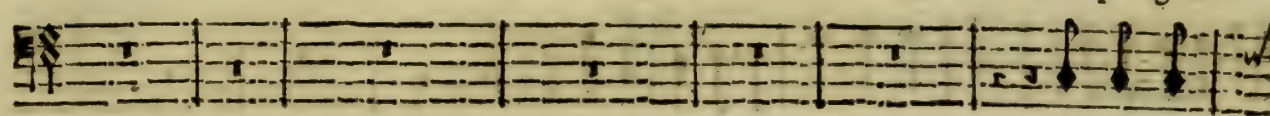
Les plus grands



Les plus grands



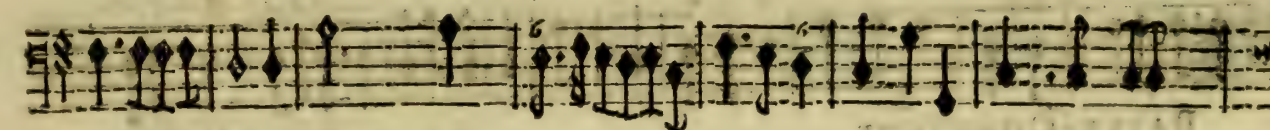
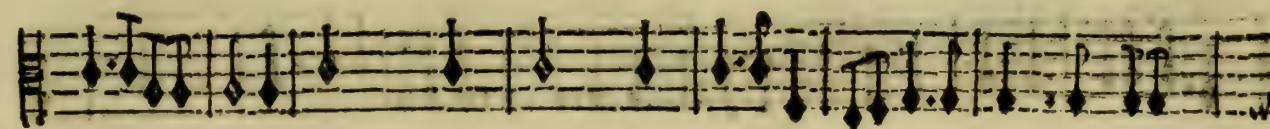
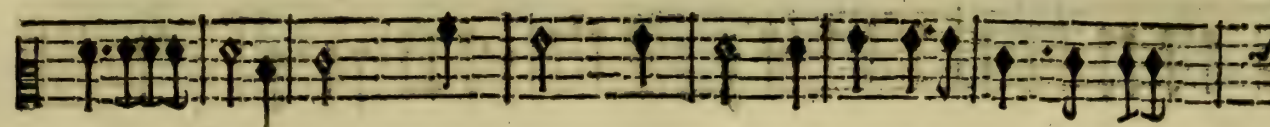
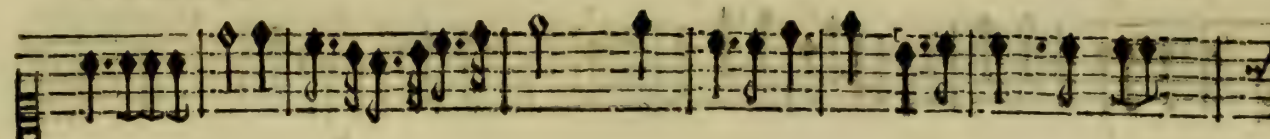
Les plus grands



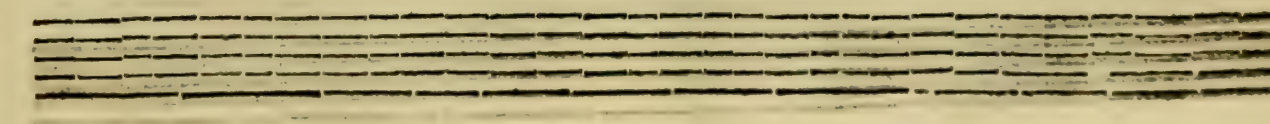
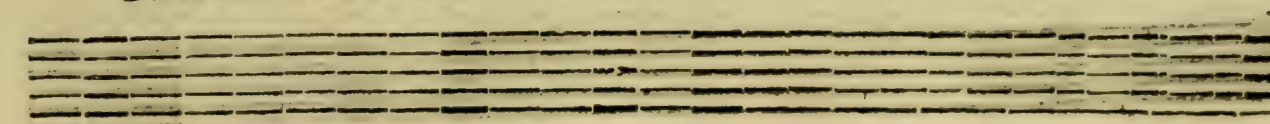
Les plus grands



VIOLONS.



BASSE-CONTINUE.

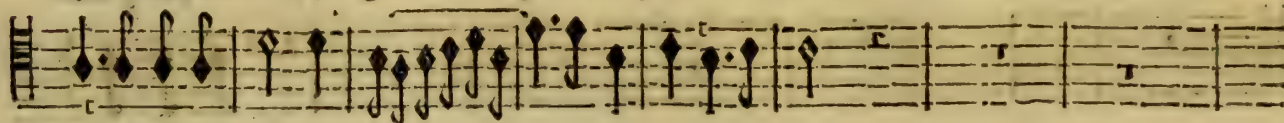




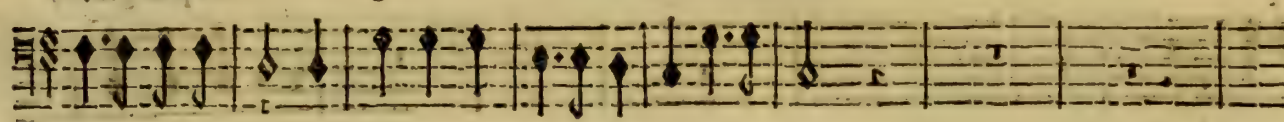
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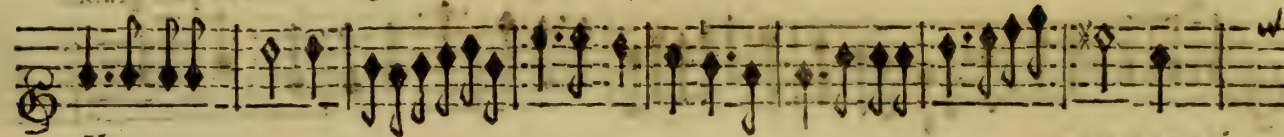
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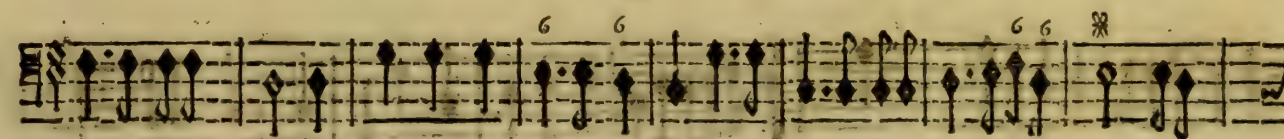
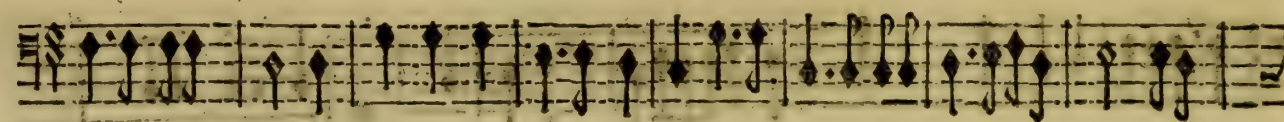
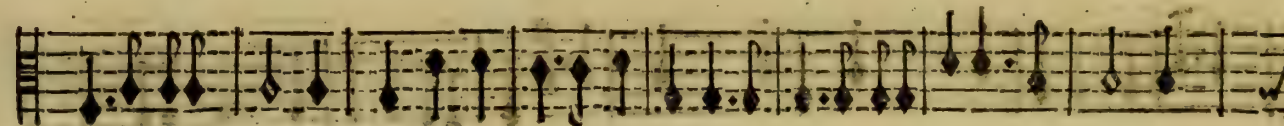
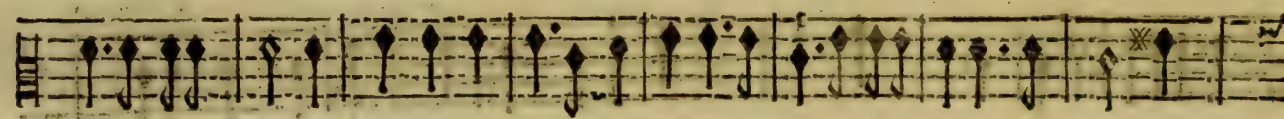
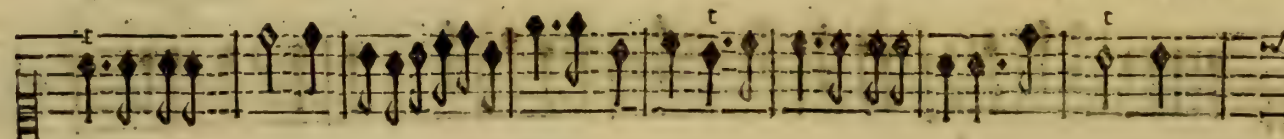
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Rois de l'Univers, Font gloire, Font gloire de porter vos fers.

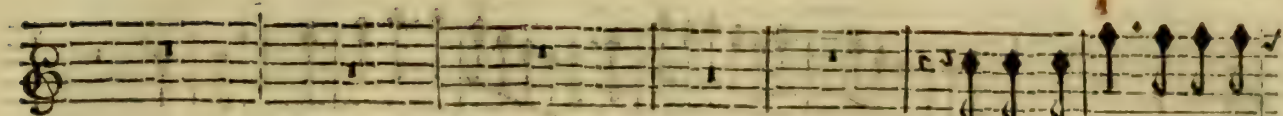


VIOLONS.

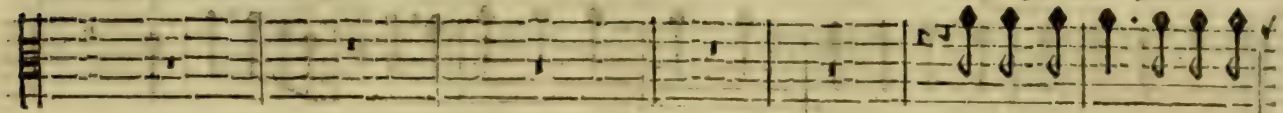


BASSE-CONTINUE.

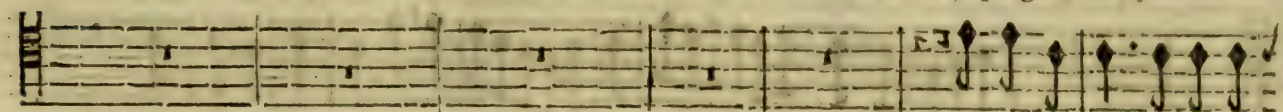




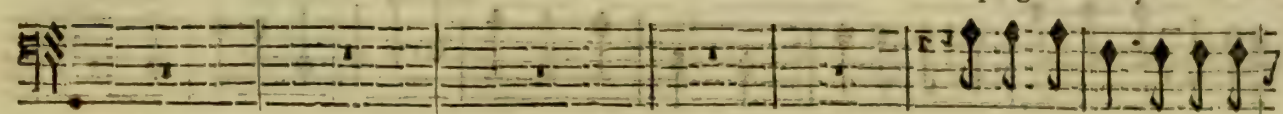
Les pl^{rs} grâds Roys de l'Uni-



Les pl^{rs} grâds Roys de l'Uni-



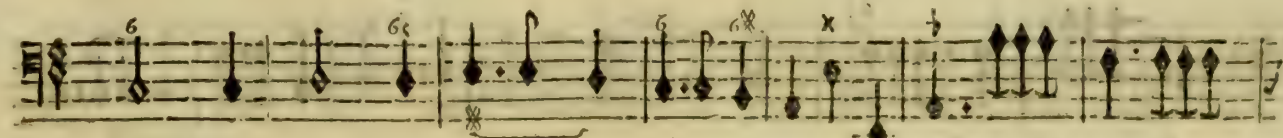
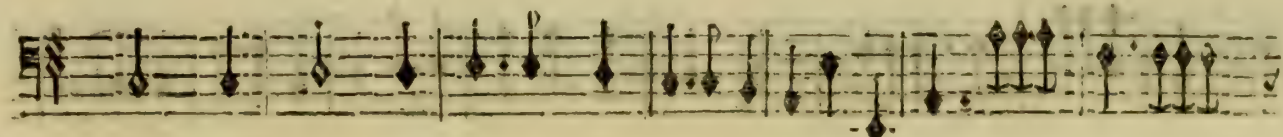
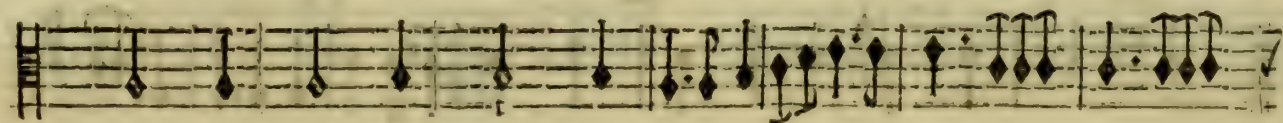
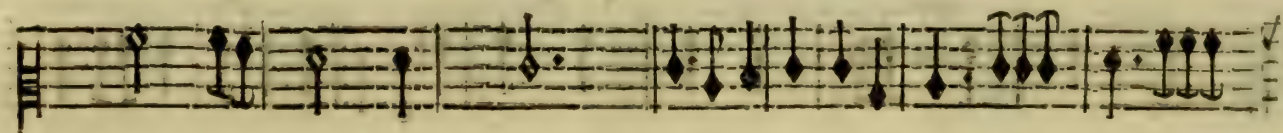
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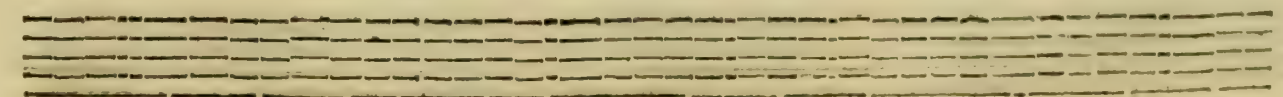
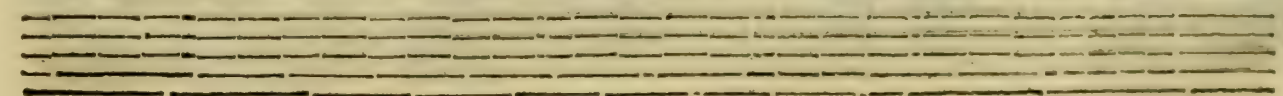
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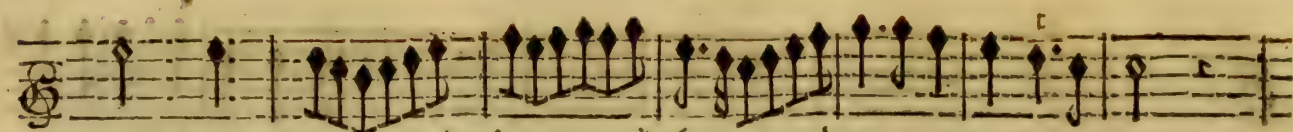


VIOLONS.



BASSE-CONTINUE.





vers Font gloi-

re de porter vos fers.

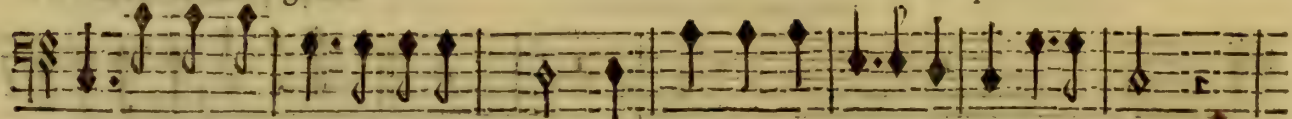


vers Les plus grâds Roys de l'Uni- vers Font gloire Font gloire de por-ter vos fers.



vers Font gloi-

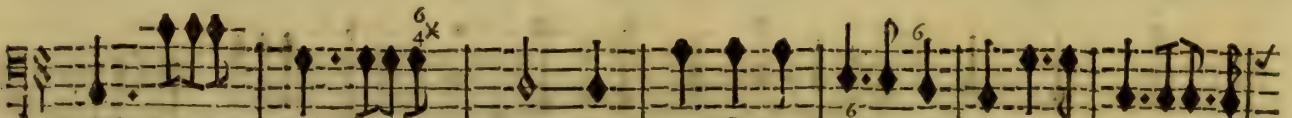
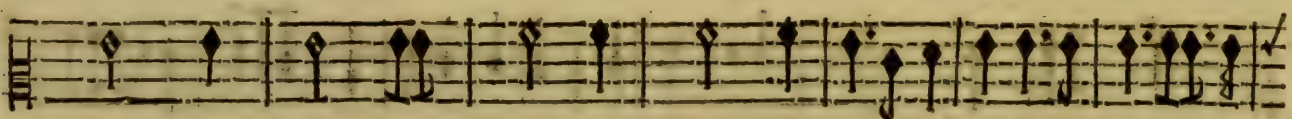
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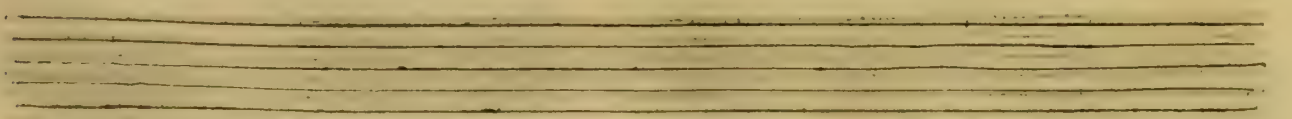
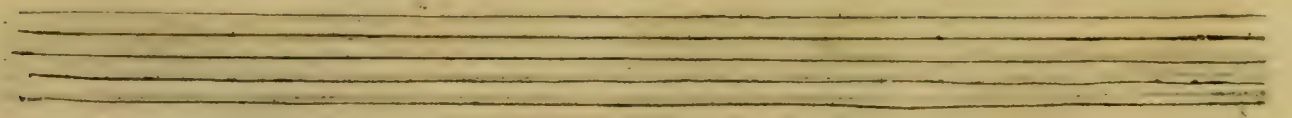
vers Les plus grâds Roys de l'Uni- vers Font gloire Font gloire de porter vos fers.



VIOLONS.

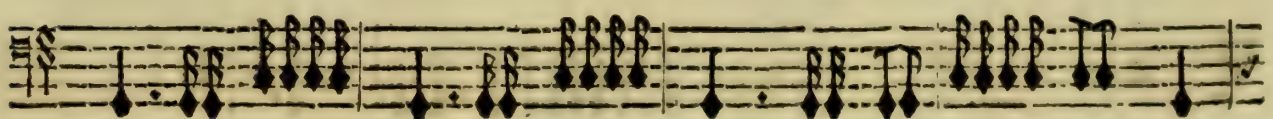
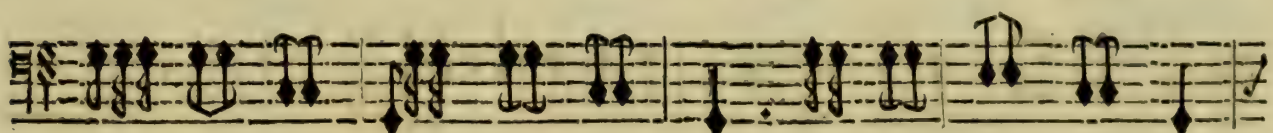
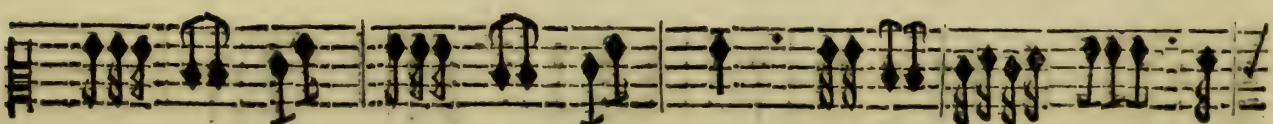
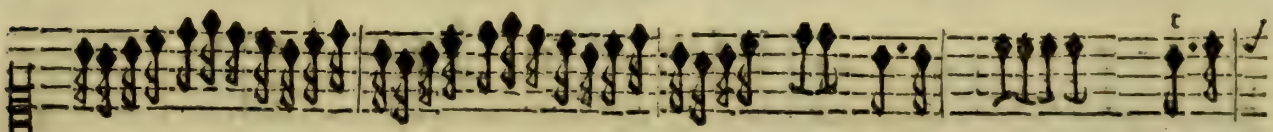
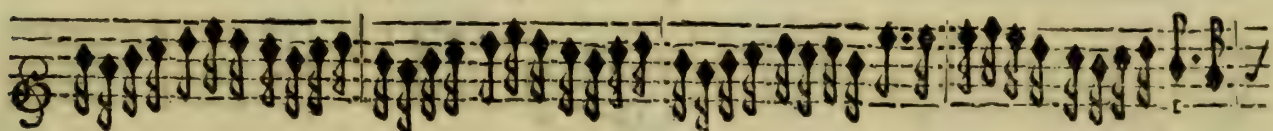
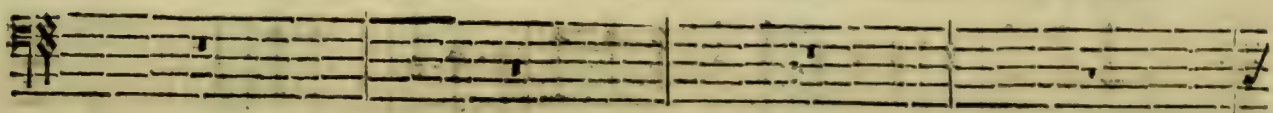
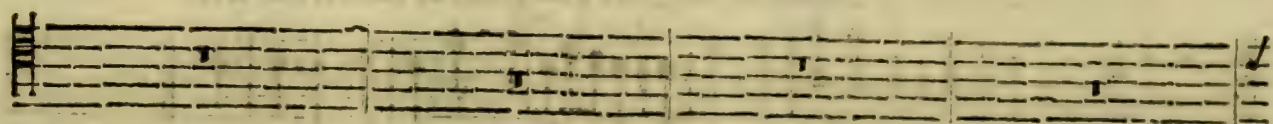
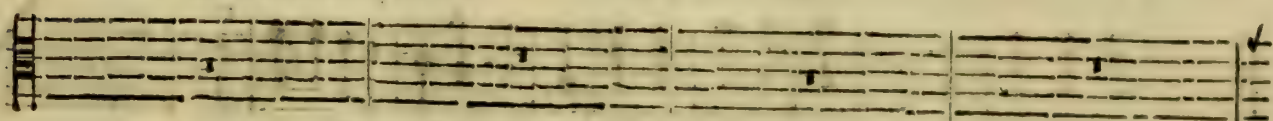


BASSE-CONTINUE.

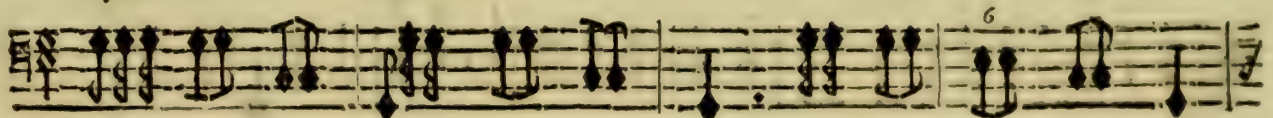


TRAGÉDIE.

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Tymbales.

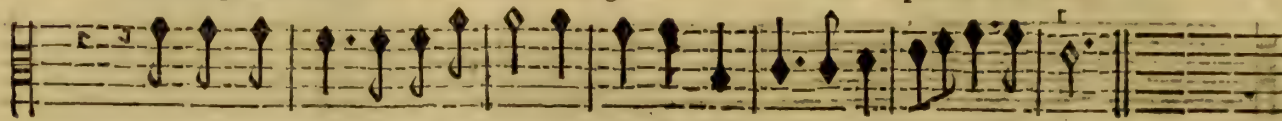


BASSE-CONTINUE.





Les plus grâds Roys de l'Univers Font gloi- re de porter vos fers,



Les plus grâds Roys de l'Univers Font gloire Font gloire de por-ter vos fers.



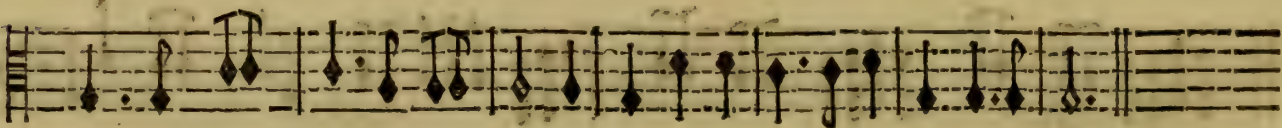
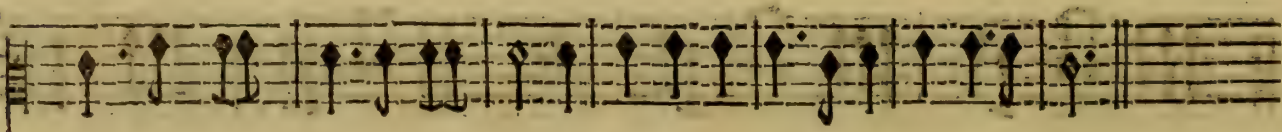
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Les plus grâds Roys de l'Univers Font gloire Font gloire de porter vos fers.



VIOLONS.

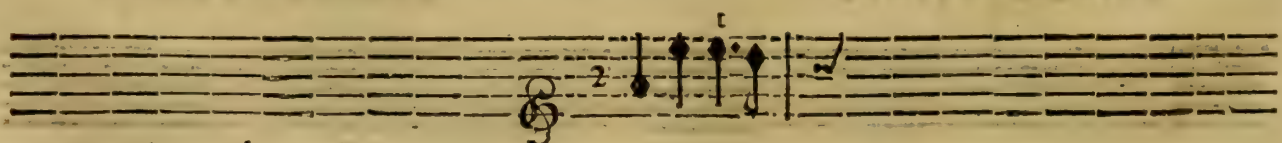


Tymbales.



BASSE-CONTINUE.

CONTINUE.



On joue la Marche pour l'Entr'Acte.

page 31.

FIN DU PREMIER ACTE.

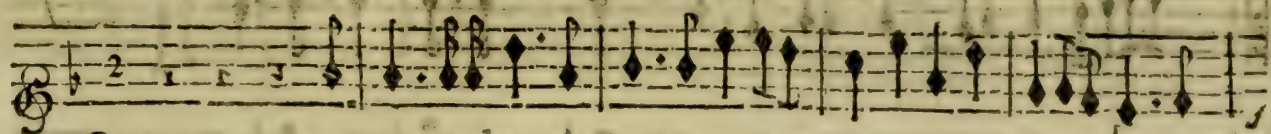




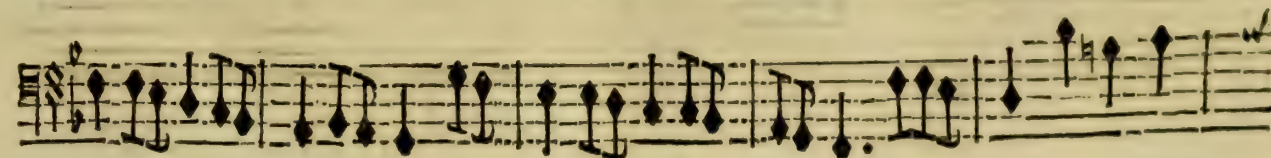
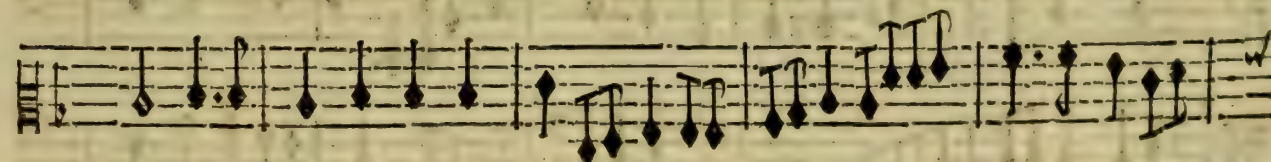
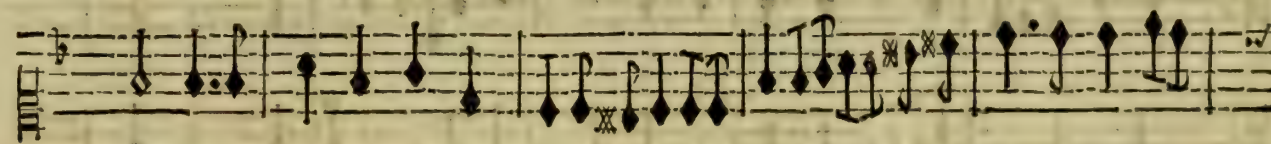
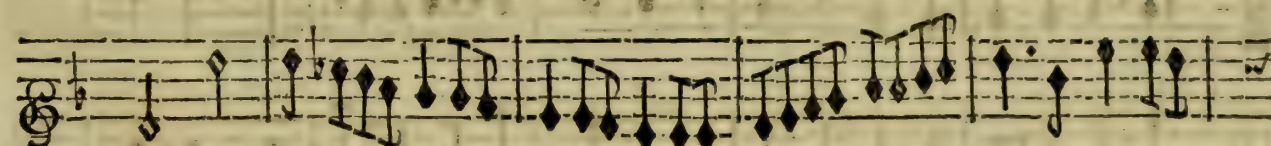
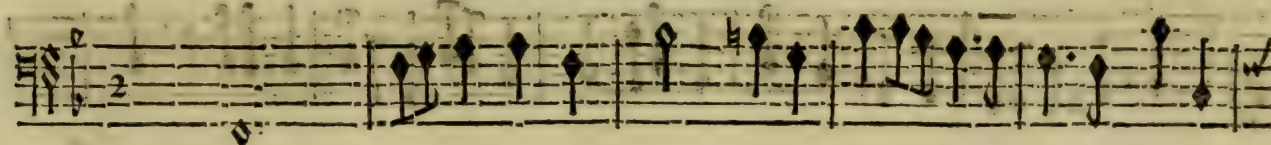
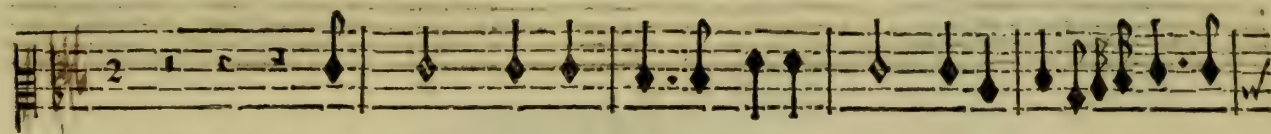
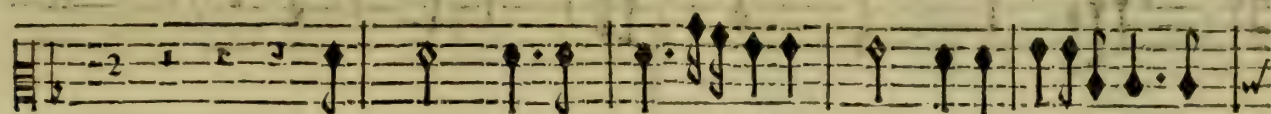
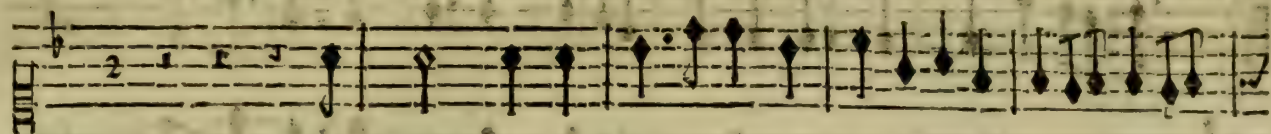
ACTE SECOND

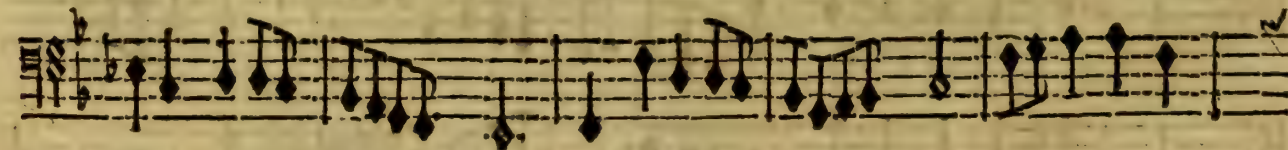
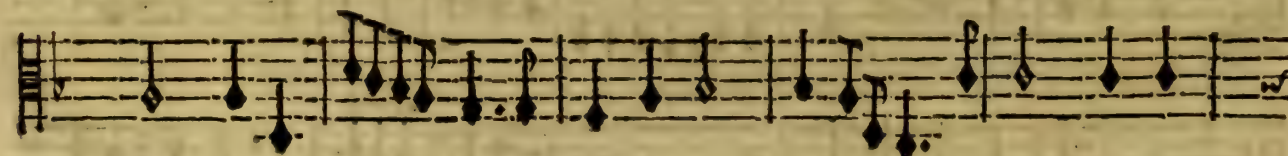
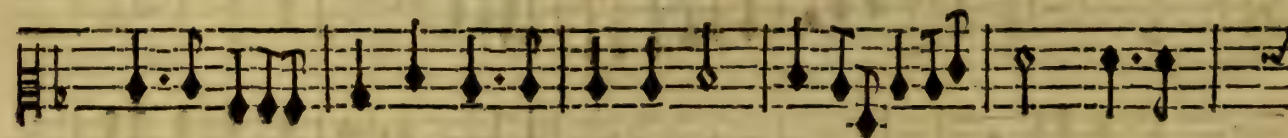
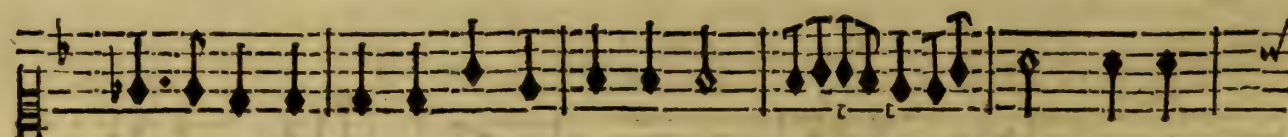
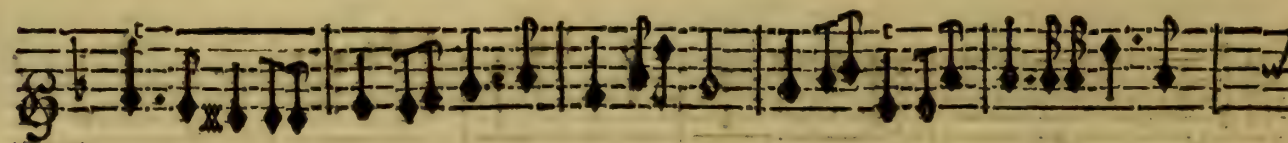
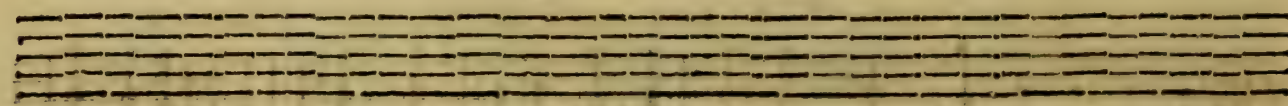
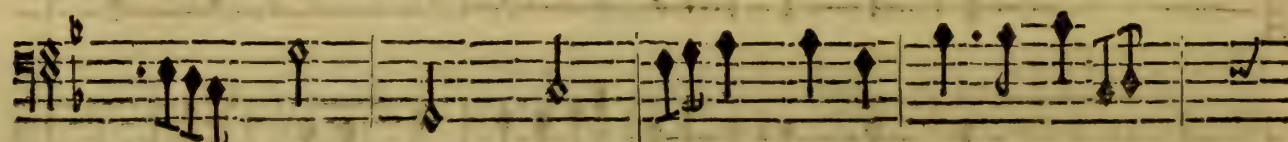
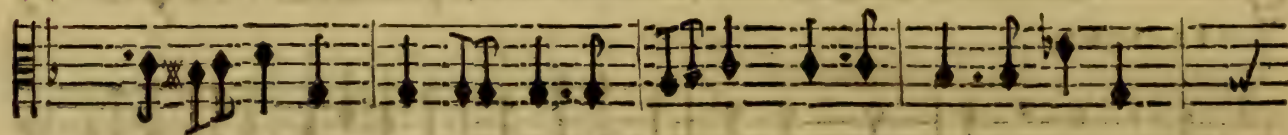
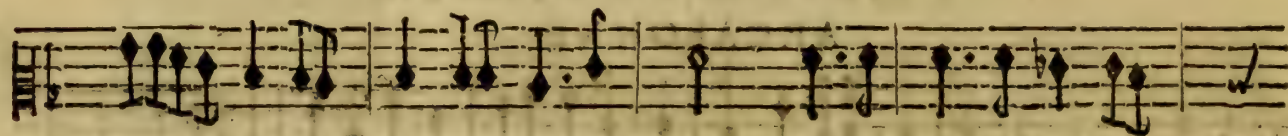
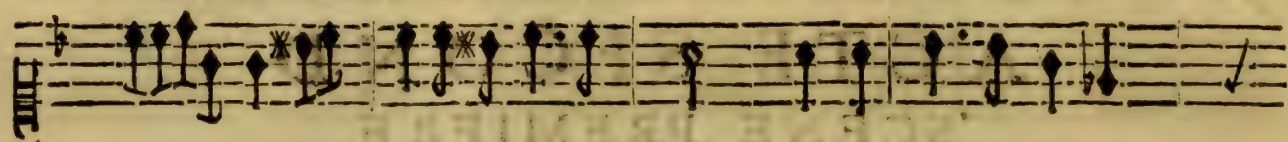
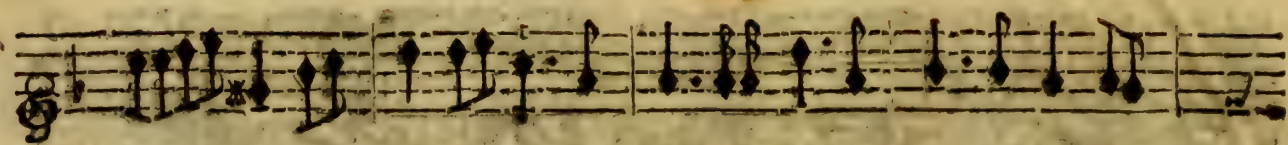
SCENE PREMIERE

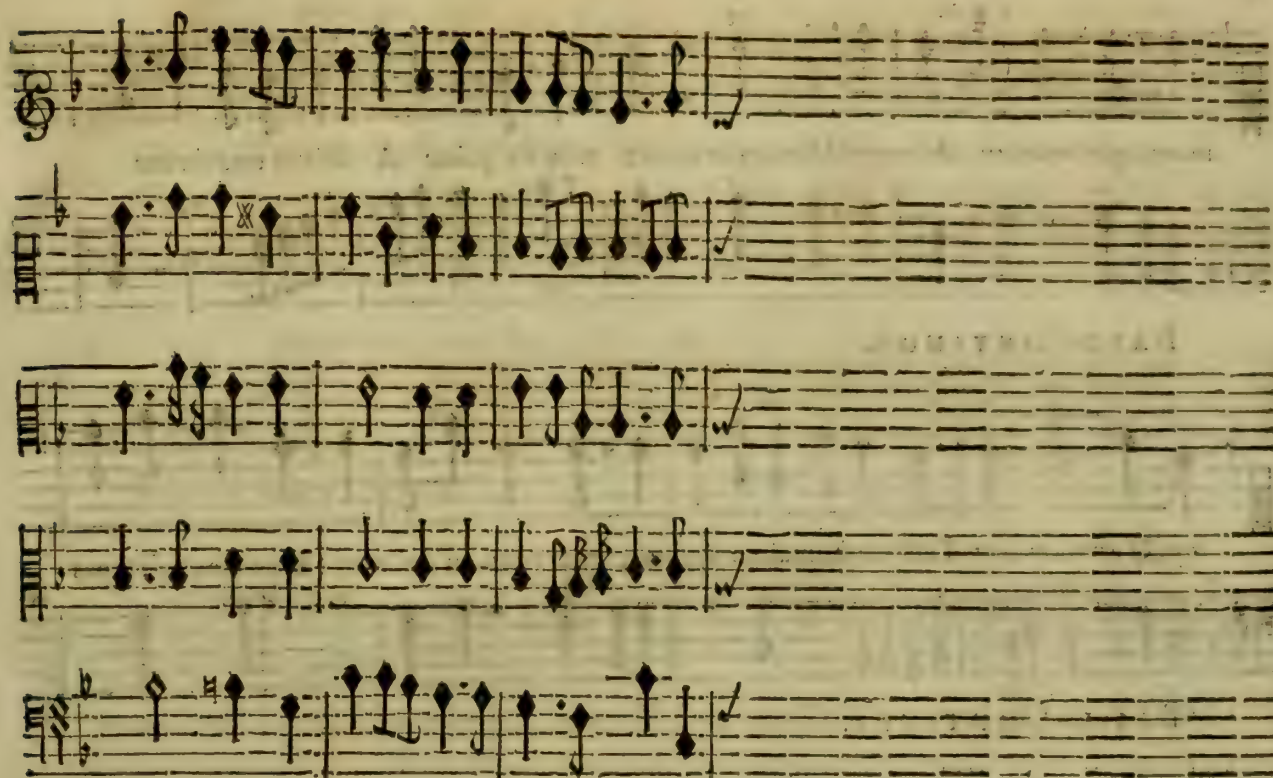
ARCABONNE.



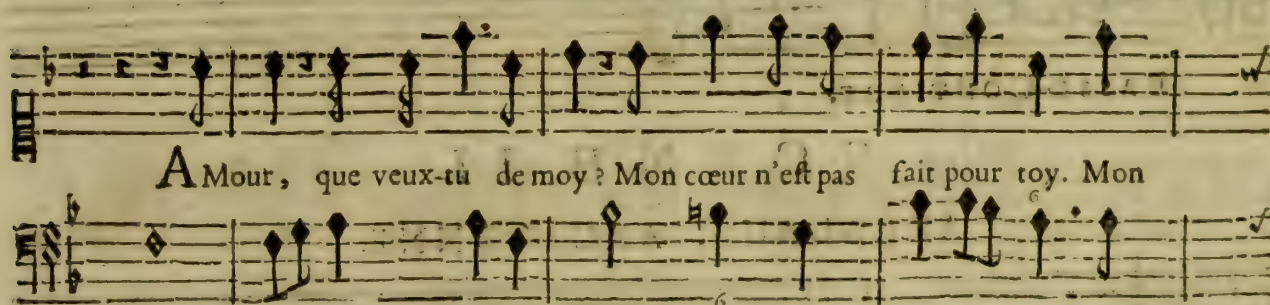
PRELUDE.







ARCABONNE.



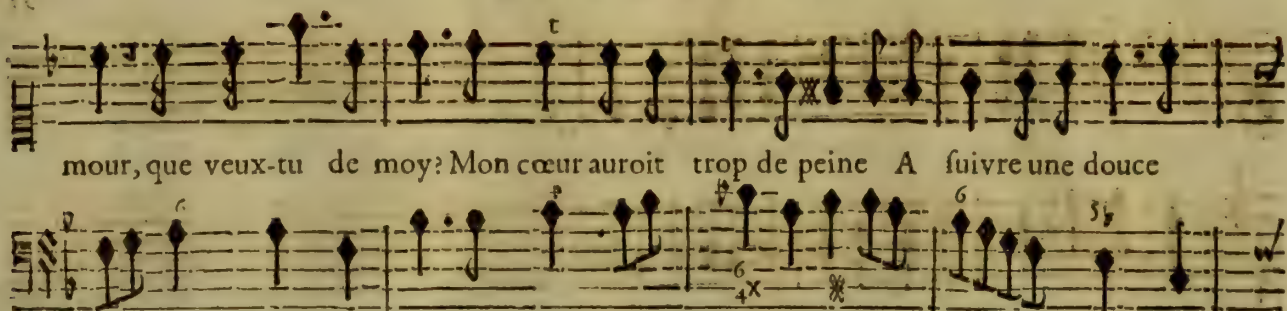
BASSE-CONTINUE.



BASSE-CONTINUE.

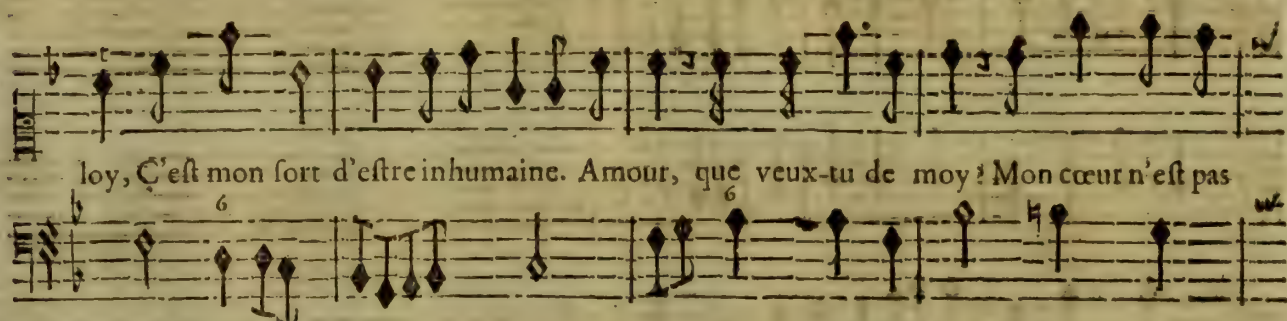


BASSE-CONTINUE.



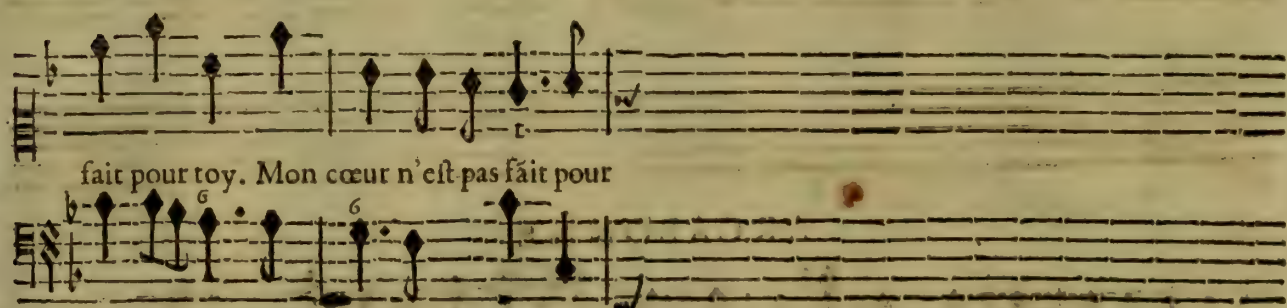
mour, que veux-tu de moy? Mon cœur auroit trop de peine A suivre une douce

BASE-CONTINUE.



loy, C'est mon sort d'estre inhumaine. Amour, que veux-tu de moy? Mon cœur n'est pas

BASSE-CONTINUE.

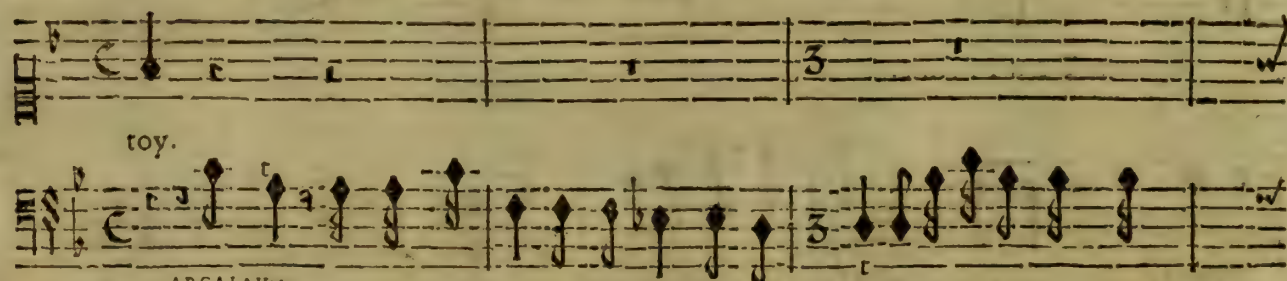


fait pour toy. Mon cœur n'est pas fait pour

BASSE-CONTINUE.

S C E N E I I.

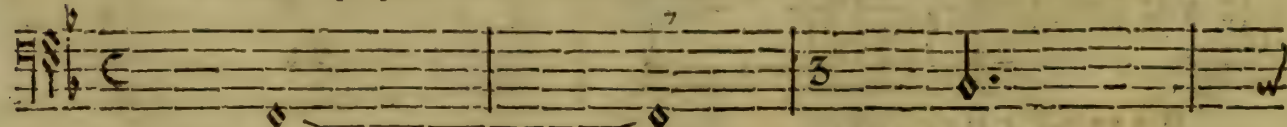
ARCALAUS, ARCABONNE.



toy.

ARCALAUS.

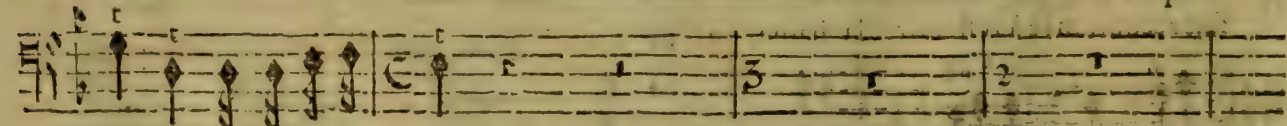
Ma Sœur, qui peut causer vostre sombre tristesse? Le silence des



BASSE-CONTINUE.



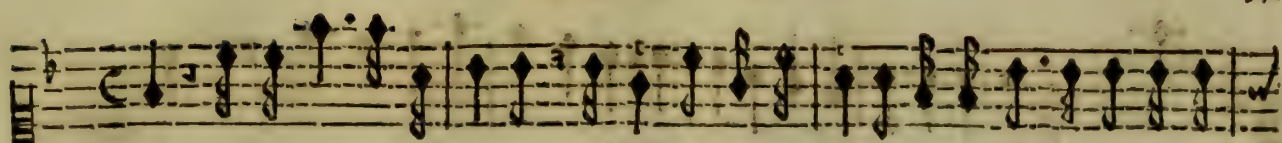
Il faut avouer ma foiblesse Pour commencer à m'en pu-



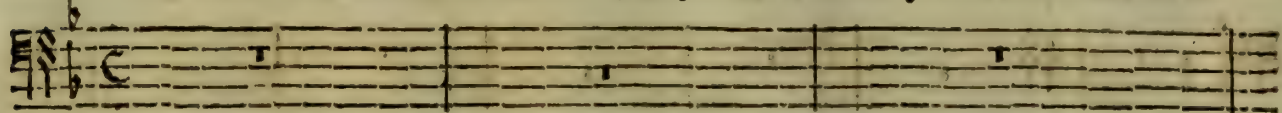
bois sert à l'entrete-



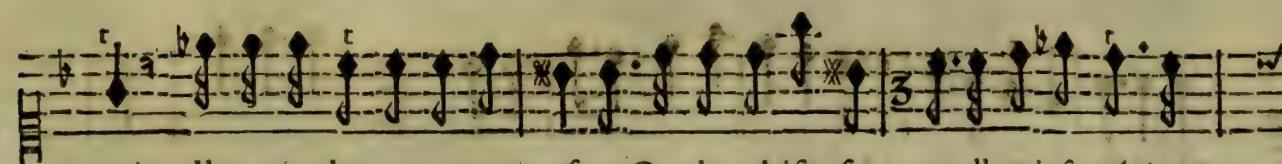
BASSE-CONTINUE.



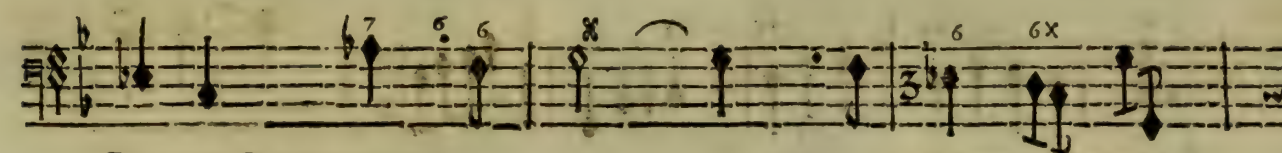
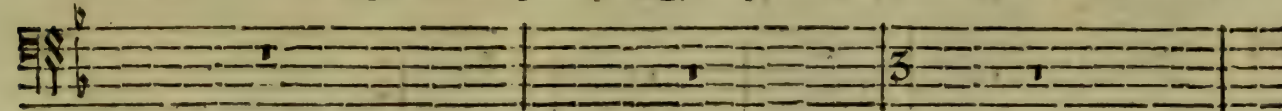
nir. Un Heros, contre un Monstre, un jour prit ma défense, J'estois morte sans son se-



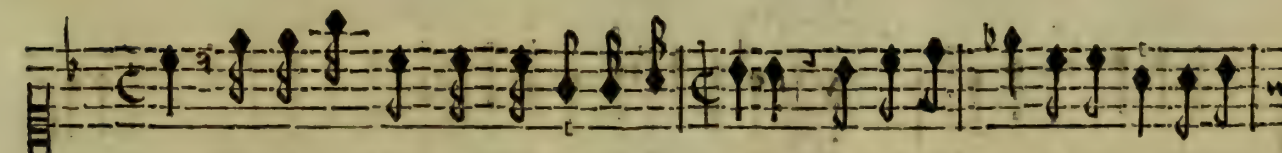
BASSE-CONTINUE.



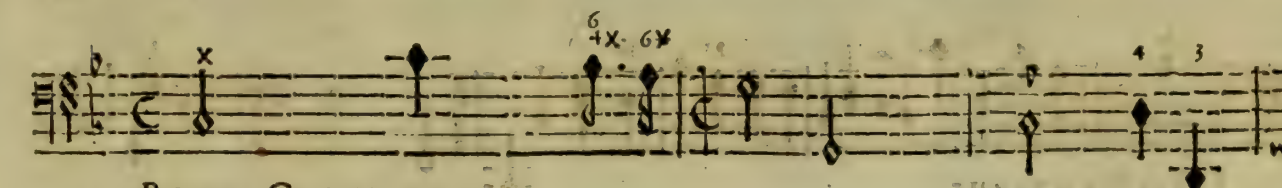
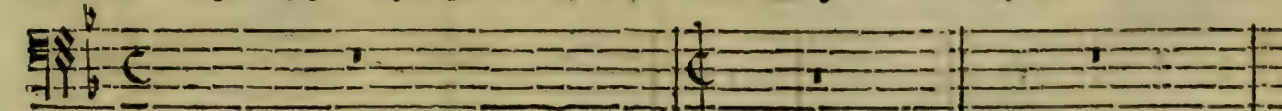
cours: Il ne voulut pour recompense Que le plaisir se- cret d'avoir sauvé mes



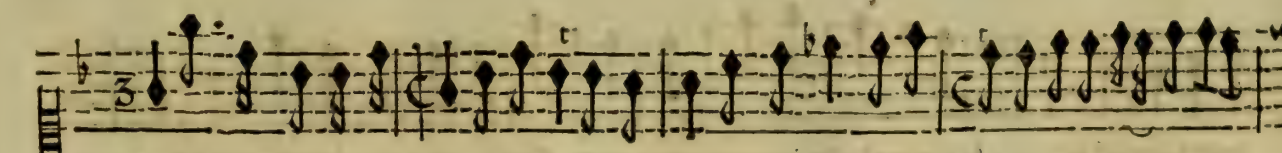
BASSE-CONTINUE.



jours. Je n'ay point sçeu quel Heros m'a ser- vie; Je m'informay de son nom vaine-



BASSE-CONTINUE.

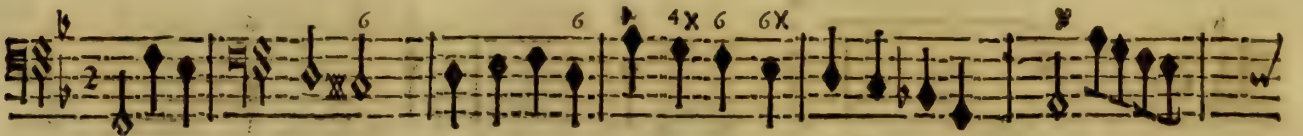
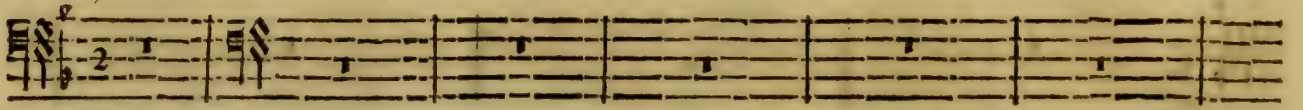
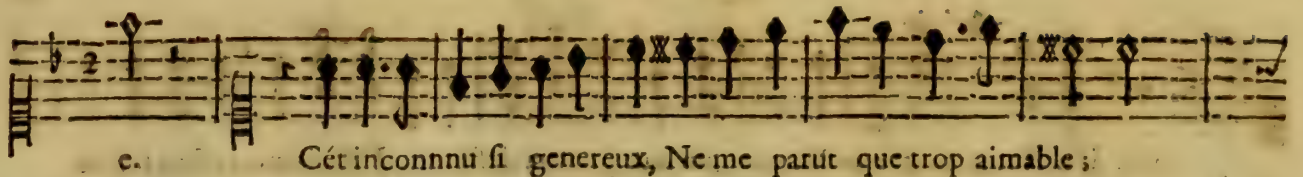


ment: Mais son Casque tom-ba, je le vis un momēt, Ce moment fut fa- tal au reste de ma vi-

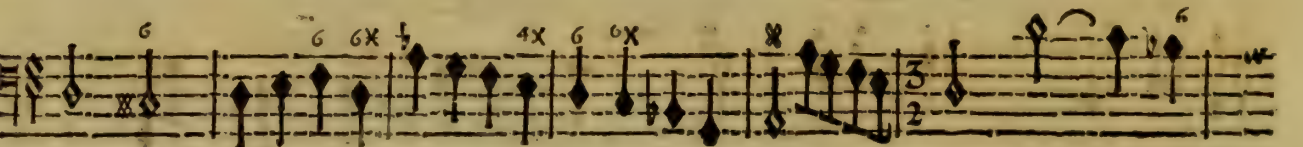
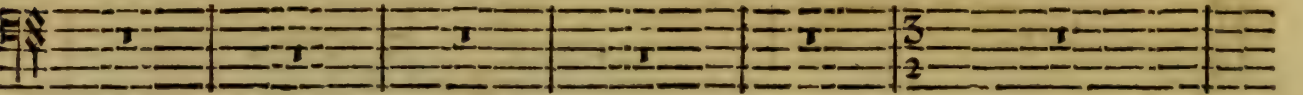
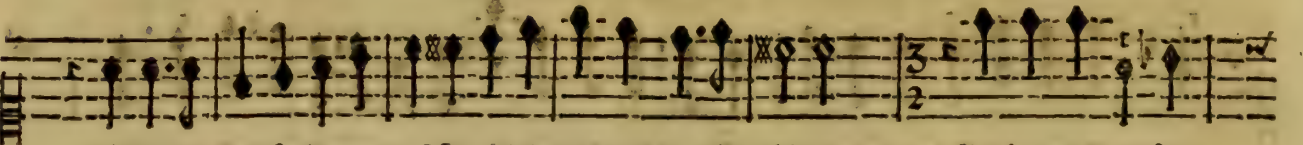


BASSE-CONTINUE.

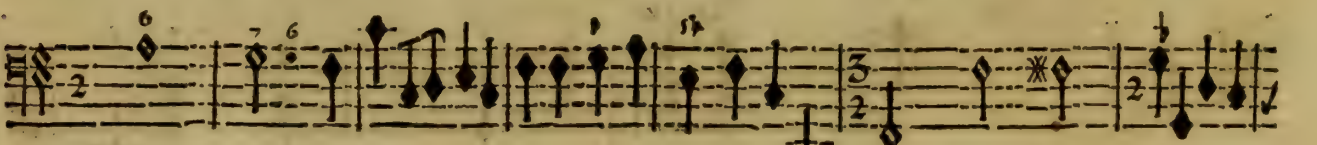
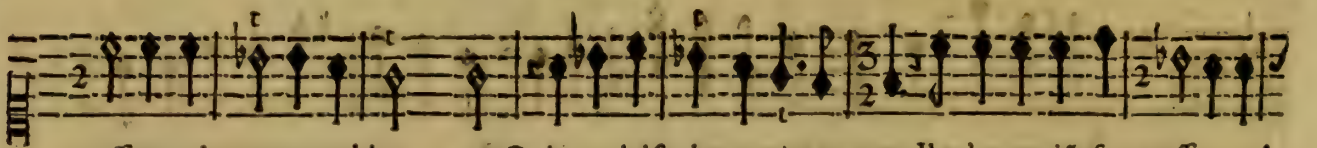
H



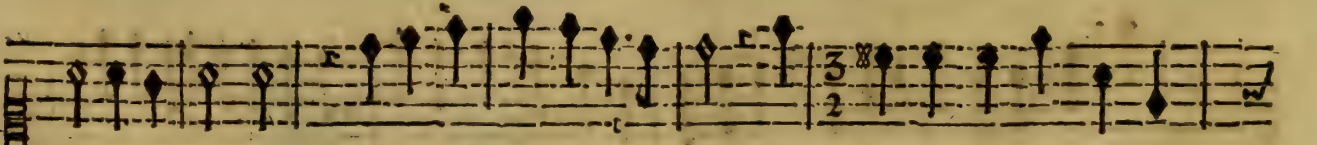
BASSE-CONTINUE.



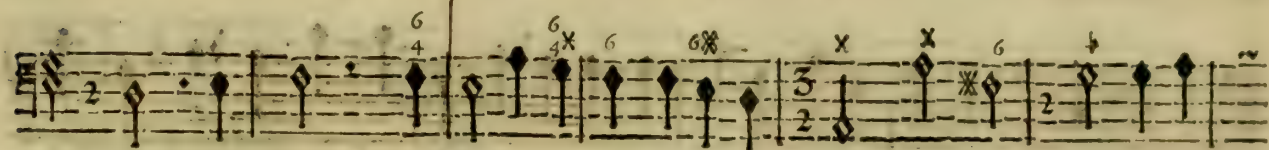
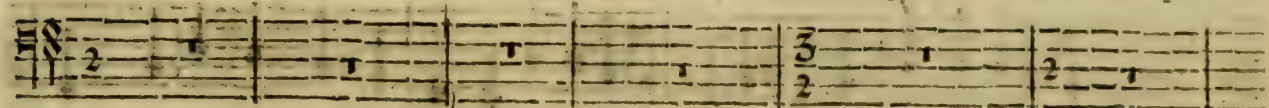
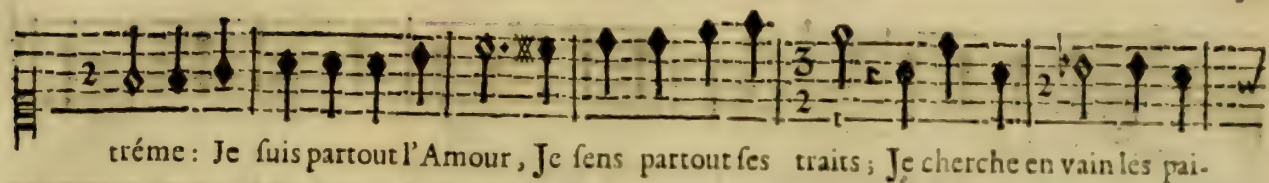
BASSE-CONTINUE.



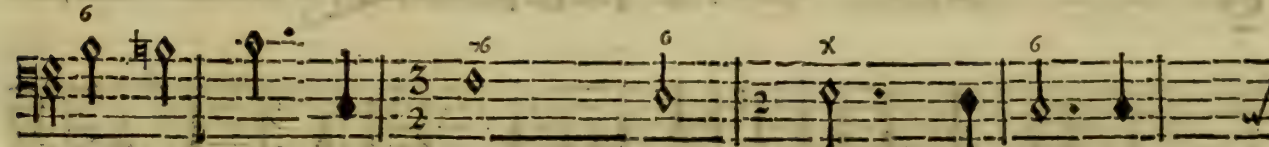
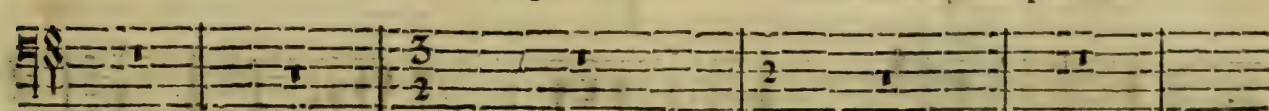
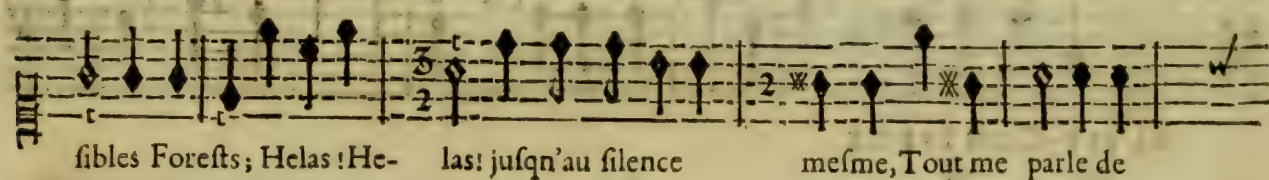
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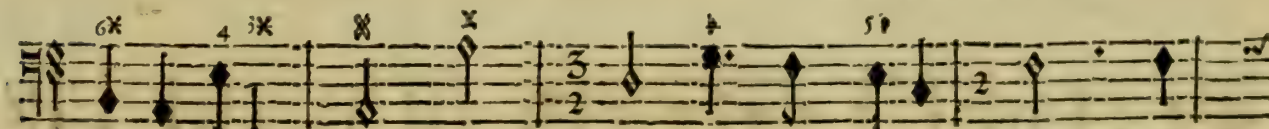
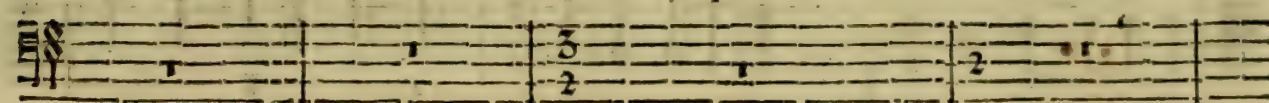
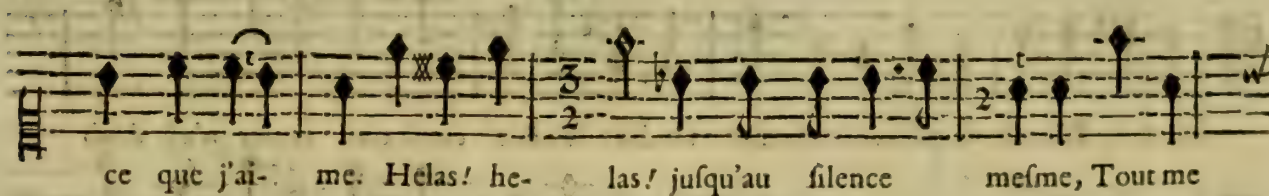
BASSE-CONTINUE.



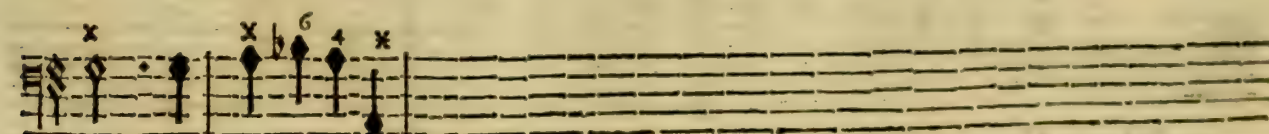
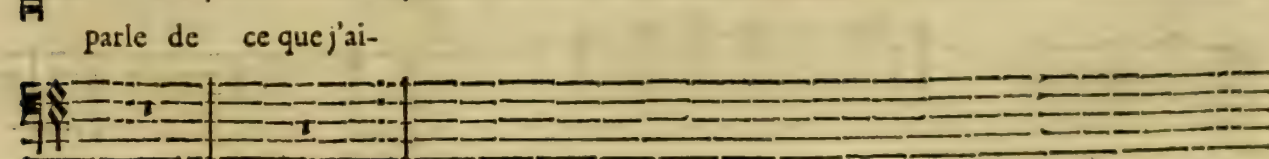
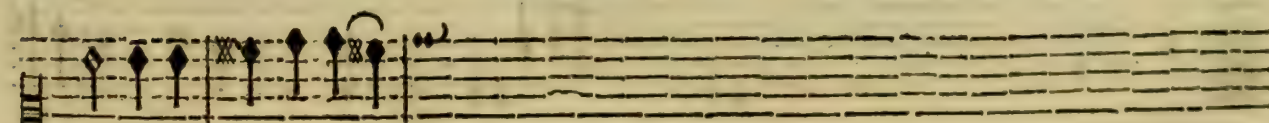
BASSE-CONTINUE.



BASSE-CONTINUE.

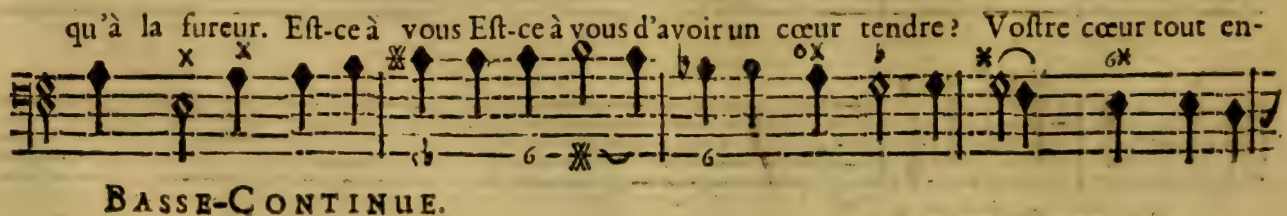
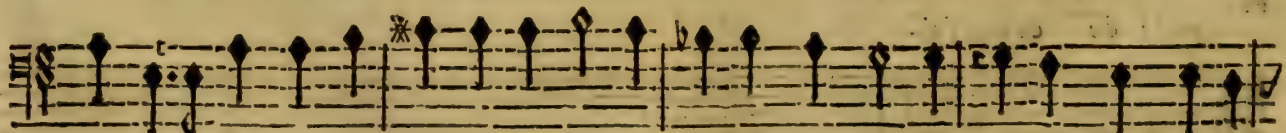
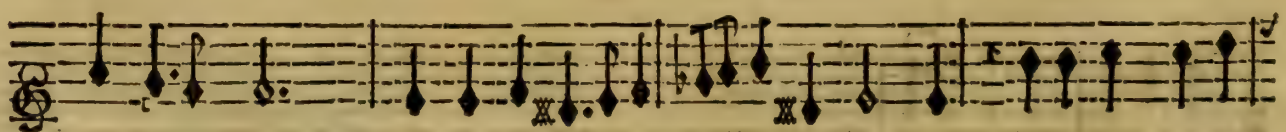
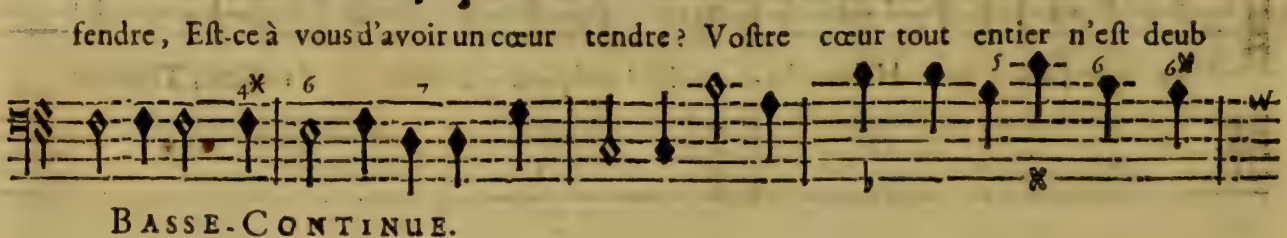
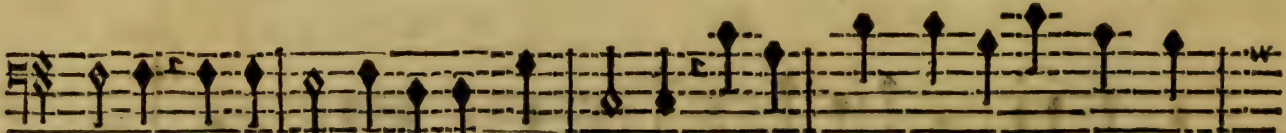
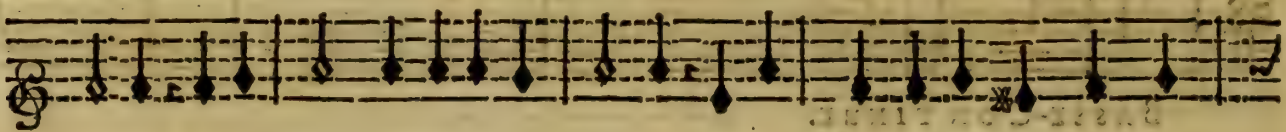
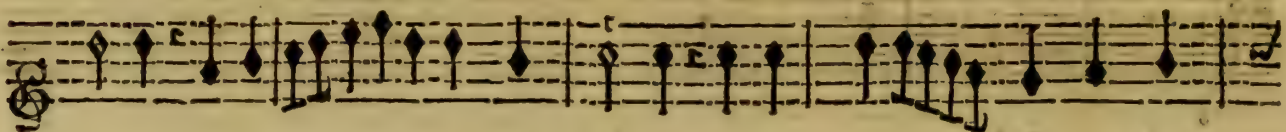
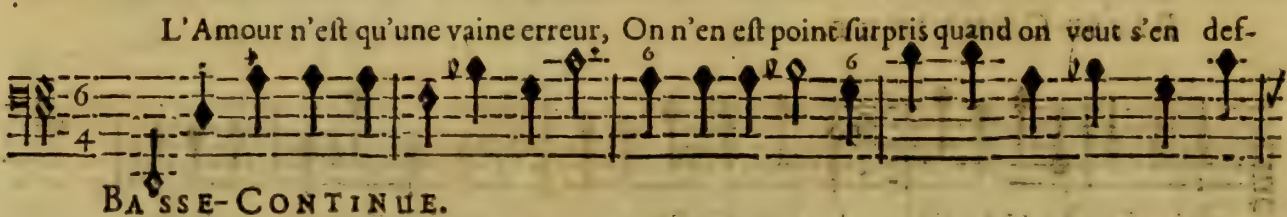
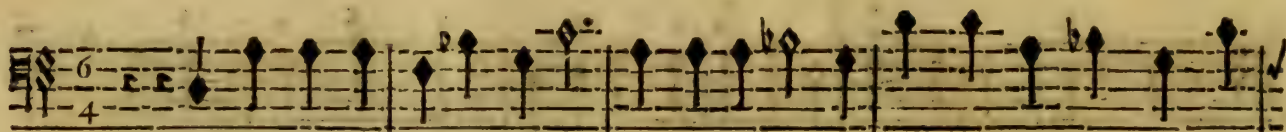
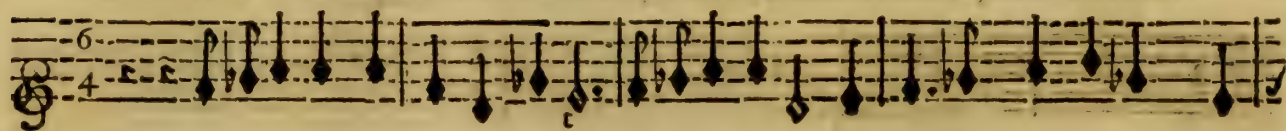
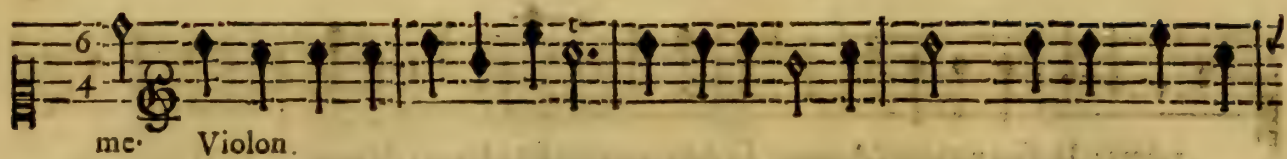


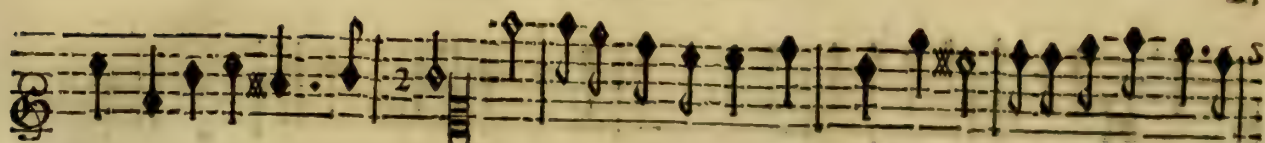
BASSE-CONTINUE.



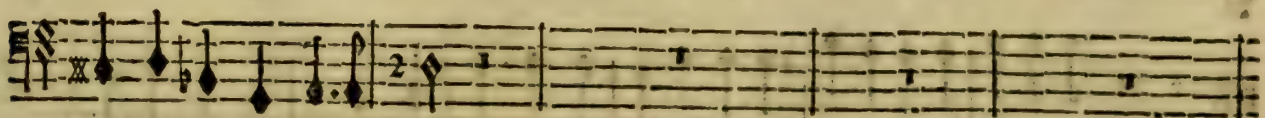
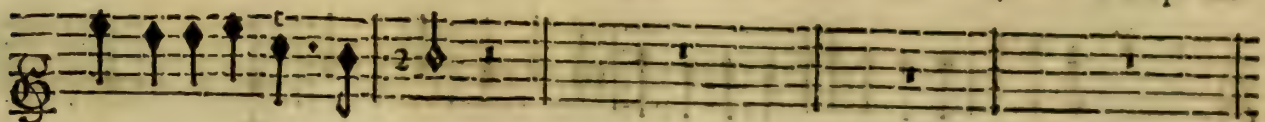
BASSE-CONTINUE.

Hij

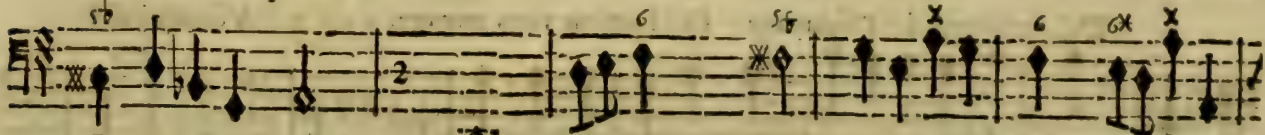




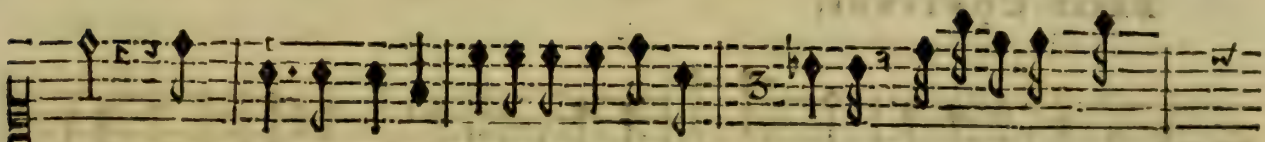
Non, je ne connois pl⁹ mon cœur. Nô, non, je ne connois pl⁹ m⁹



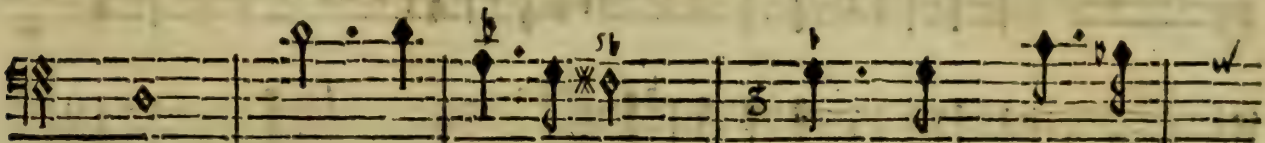
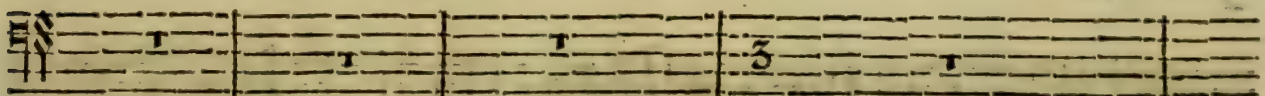
tier n'est deub qu'à la fu- reur.



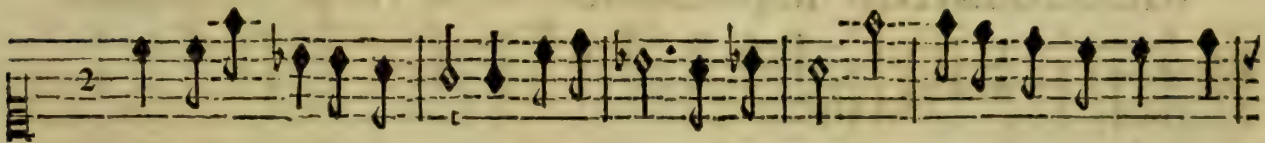
BASSE-CONTINUE.



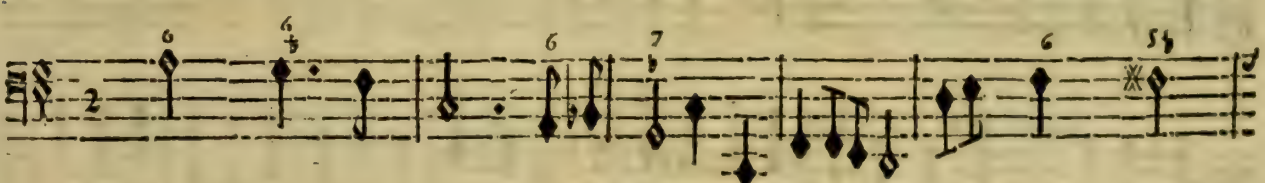
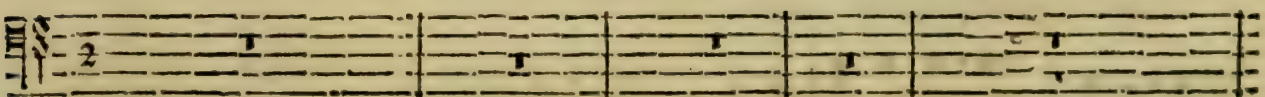
cœur. L'Amour qu'il a bravé le réduit à se rendre, Tout barbare qu'il



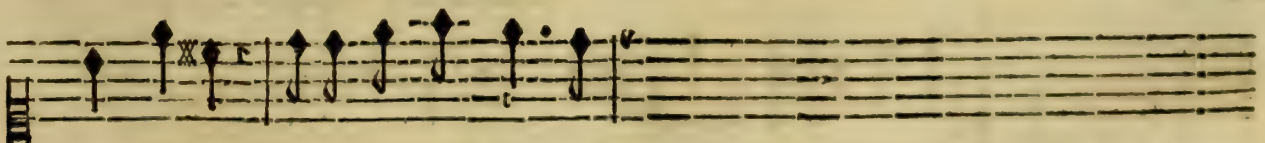
BASSE-CONTINUE.



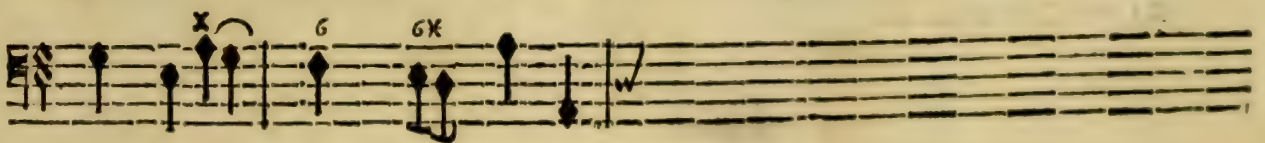
est il se laisse surprendre D'une douce langueur. Non, je ne connois plus mon



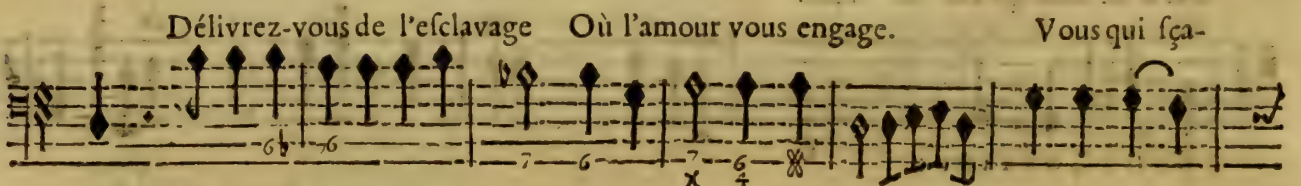
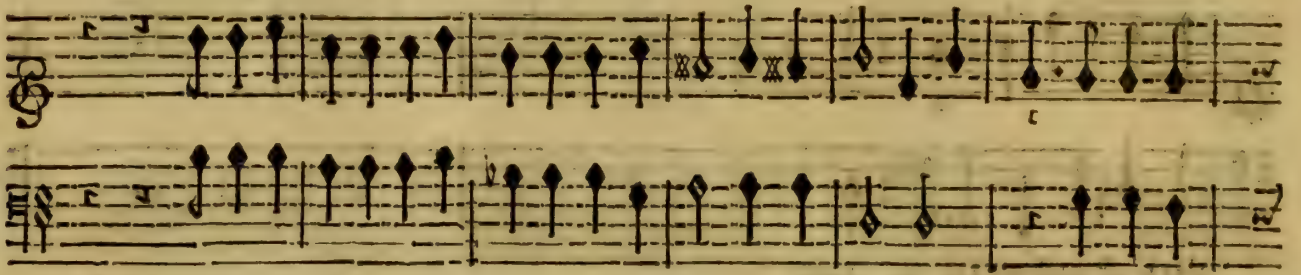
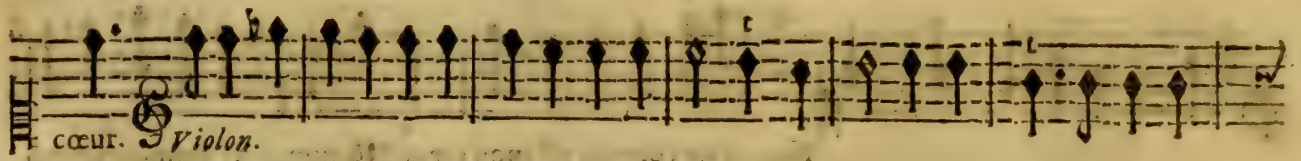
BASSE-CONTINUE.



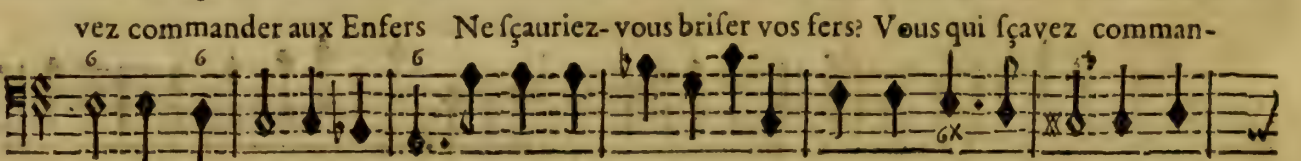
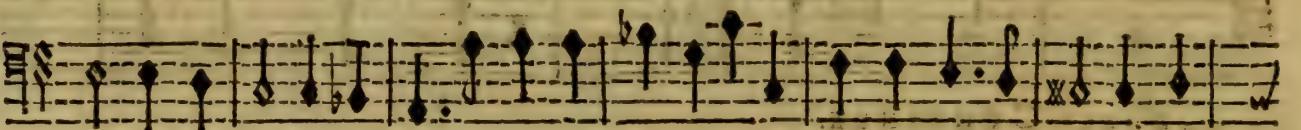
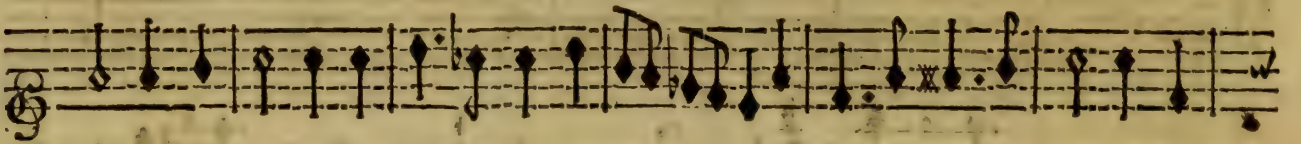
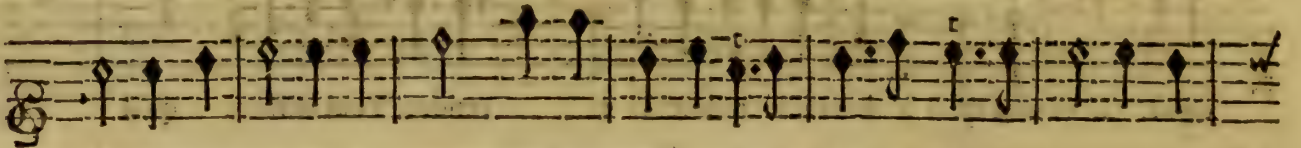
cœur. Non, non, je ne connois plus mon



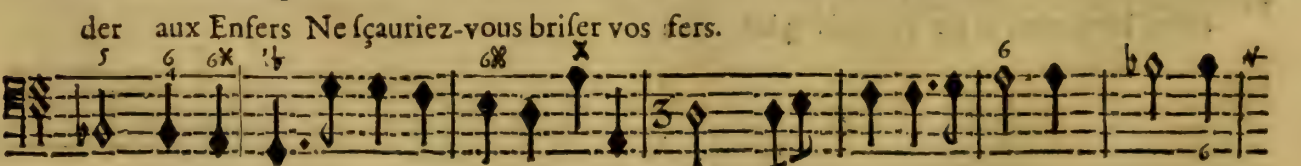
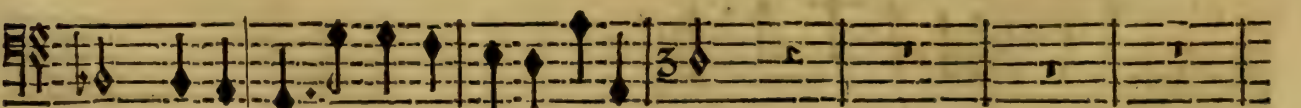
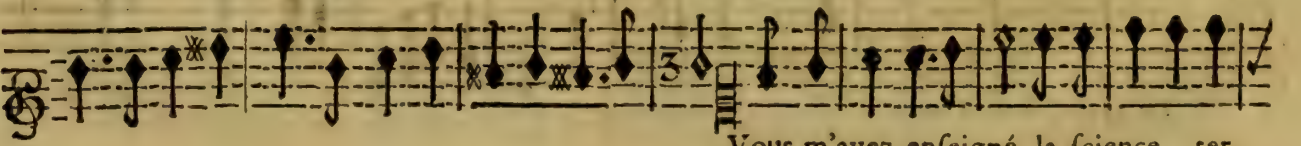
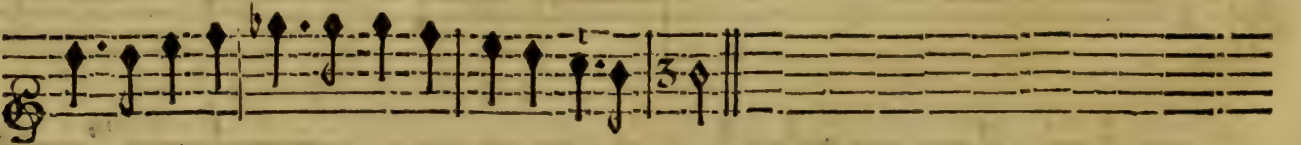
BASSE-CONTINUE.



BASSE-CONTINUE,

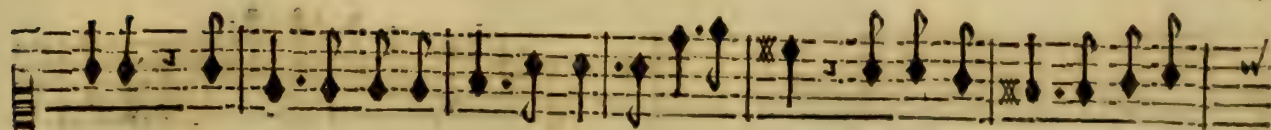


BASSE-CONTINUE.

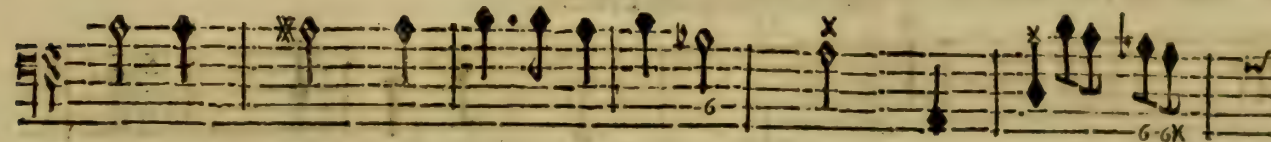
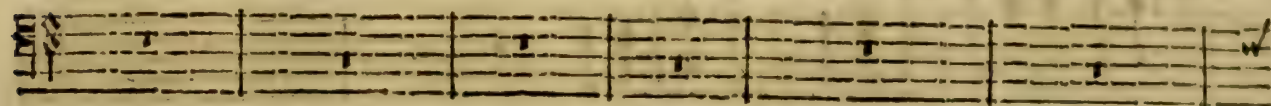


BASSE-CONTINUE.

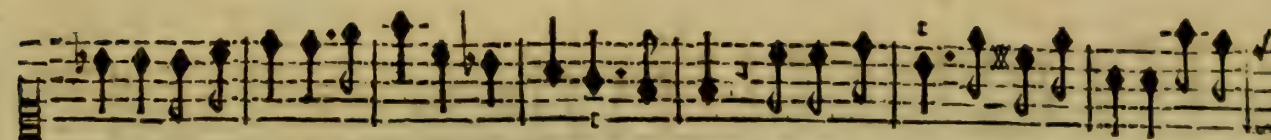
Vous m'avez enseigné la science ter-



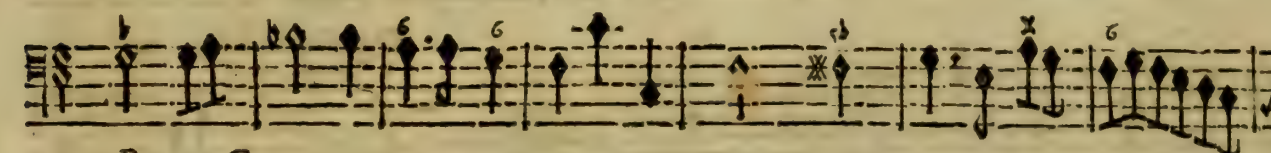
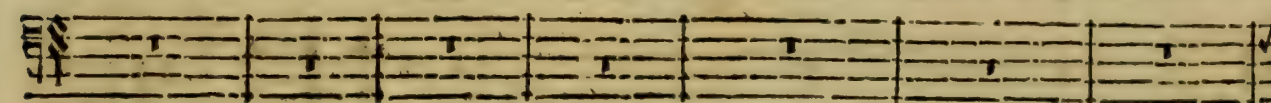
rible Des noirs enchantemens qui font passer le jour. Enseignez-moy, s'il est pos-



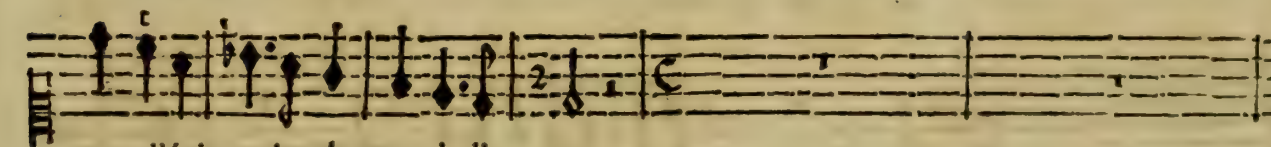
BASSE-CONTINUE.



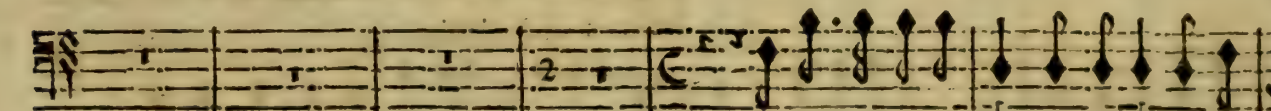
sible Le secret d'éviter les charmes de l'amour. Enseignez-moy, s'il est possible, Le se-



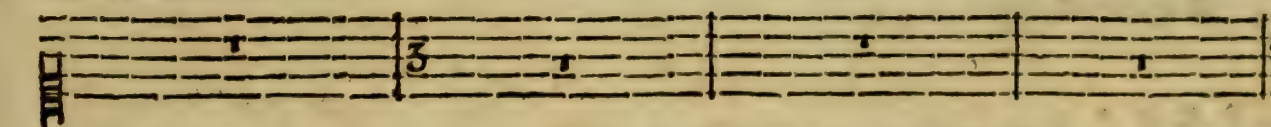
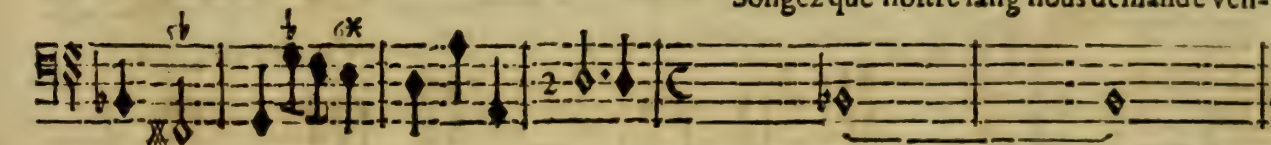
BASSE-CONTINUE.



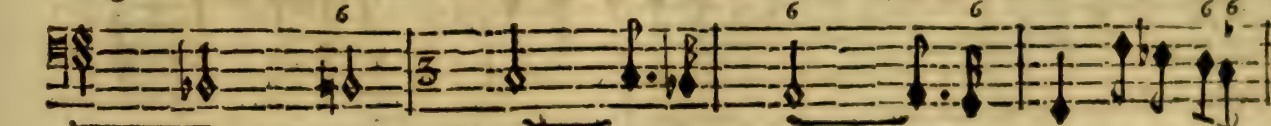
cret d'éviter les charmes de l'a- mour.



Songez que nostre sang nous demande ven-



geance, Amadis l'a ver- sé, sa valeur nous offence; Le superbe Amadis a terminé le



BASSE-CONTINUE.

Que le nom d'Amadis m'inspire de co-

fort Du redoutable Ardan nostre malheureux Frere.

BASSE-CONTINUE.

lere, Quand pourray-je gou-ster le plaisir de sa mort?

Que j'aime à voir en

BASSE-CONTINUE.

Irritons nostre barbarie, Escou-

vous ce genereux transport. Irritons nostre barbarie, Escoutons nostre sang qui

BASSE-CONTINUE.

tons nostre sãg qui crie. Irritons Irritons nostre barbarie, Escoutons nostre sang qui

crie. Irritons nostre barbarie, Escoutons nostre sang qui crie. Escoutons nostre sang qui

BASSE-CONTINUE.

TRAGÉDIE.

65

crie. Perisse l'Ennemy qui nous ose outrager. Ah! qu'il est doux de se ven-

crie, Perisse l'Ennemy qui nous ose outrager. Ah! qu'il est doux de se ven-

BASSE-CONTINUE.

ger. Ah! qu'il est doux de se venger. Perisse l'Ennemy qui nous ose outra-

ger. Perisse l'Ennemy qui nous ose outra- ger. Ah! qu'il est doux de se ven-

BASSE-CONTINUE.

ger. Ah! qu'il est doux de se ven- ger. Perisse l'Ennemy qui nous ose outra-

ger. Ah! qu'il est doux de se venger. Ah! qu'il est doux de se venger. Ah! qu'il est doux de se ver-

BASSE-CONTINUE.

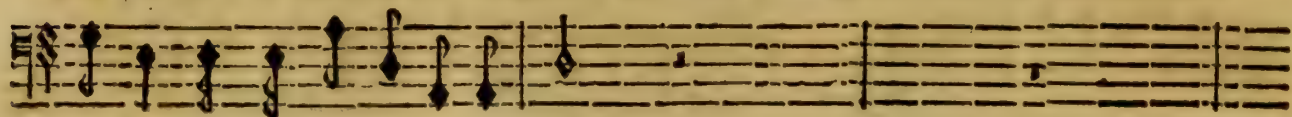
ger. Ah! qu'il est doux de se venger. Perisse l'Ennemy qui nous ose outra-

ger. Perisse l'Ennemy qui nous ose outrager. Ah! qu'il est doux de se ven-

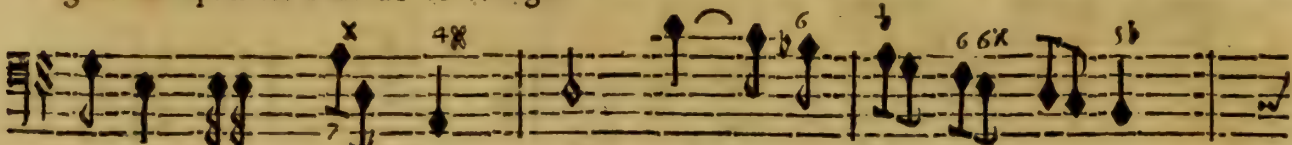
BASSE-CONTINUE.



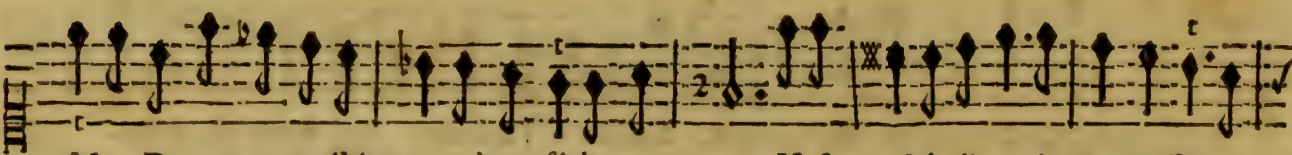
ger. Ah! qu'il est doux de se vanger. L'espoir de la vengeance aujourd'huy me con-



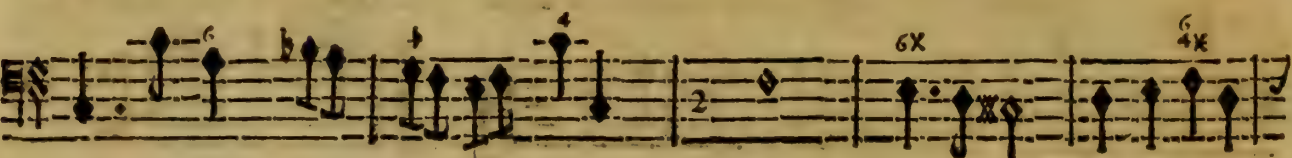
ger. Ah! qu'il est doux de se vanger.



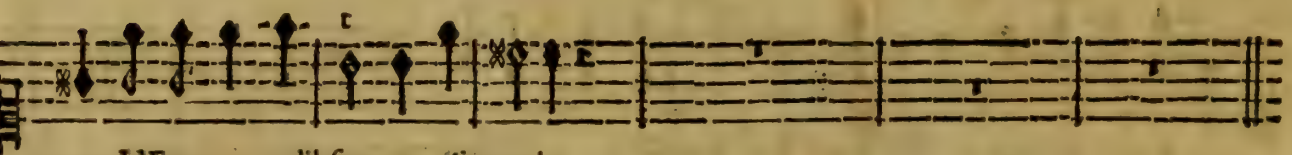
BASSE-CONTINUE.



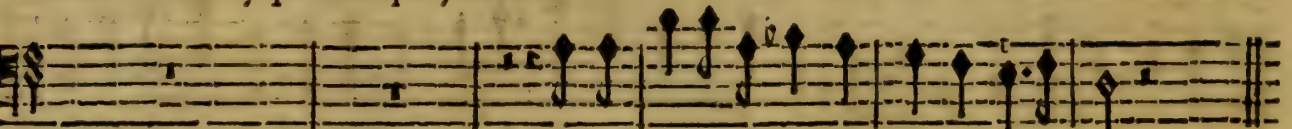
sole, De tout ce que l'Amour m'a causé de tour-ments. Hâtez vo⁹ de livrer à mes ressenti-



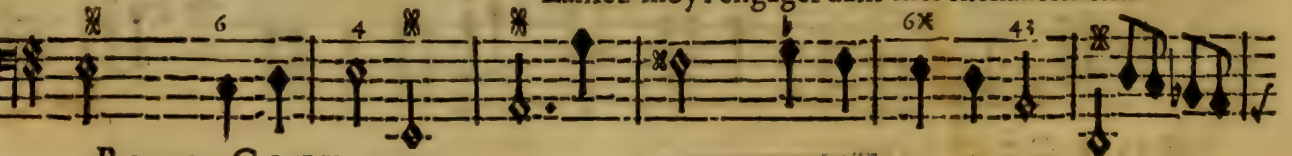
BASSE-CONTINUE.



ments L'Ennemy qu'il faut que j'immole.



Laissez-moy l'engager dans mes enchantements.



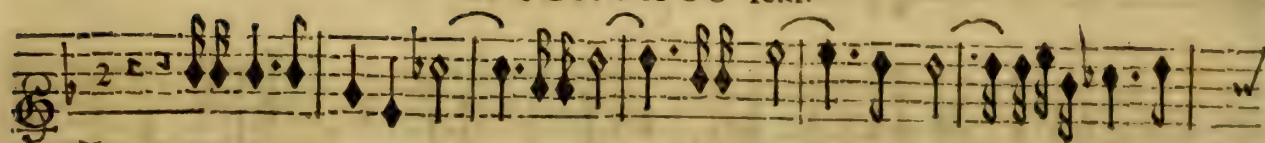
BASSE-CONTINUE.

TRAGÉDIE.

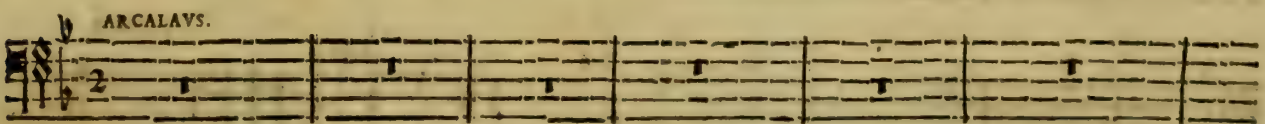
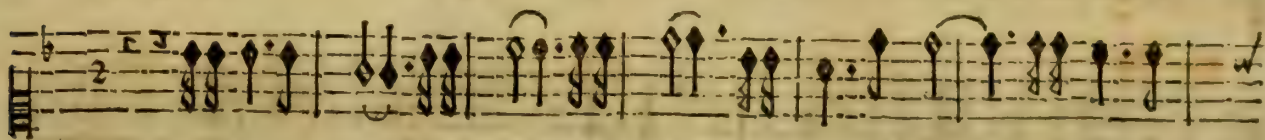
67

SCÈNE III.

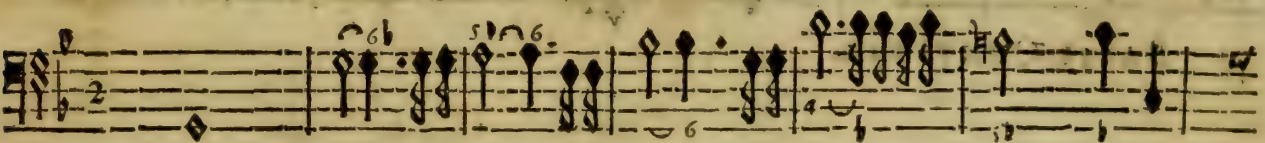
ARCALAUS seul.



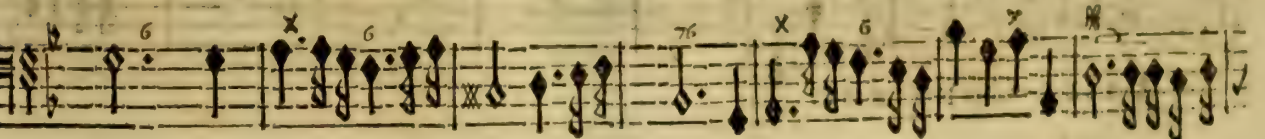
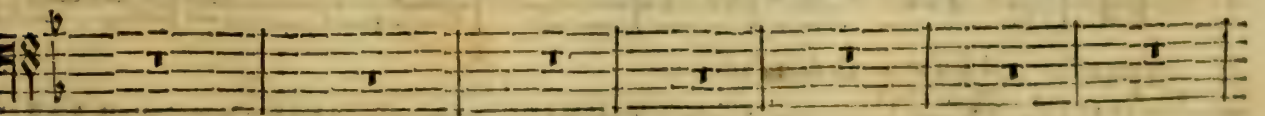
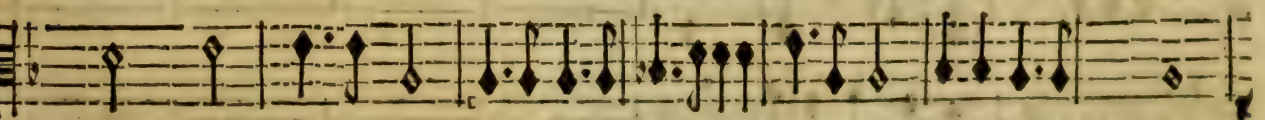
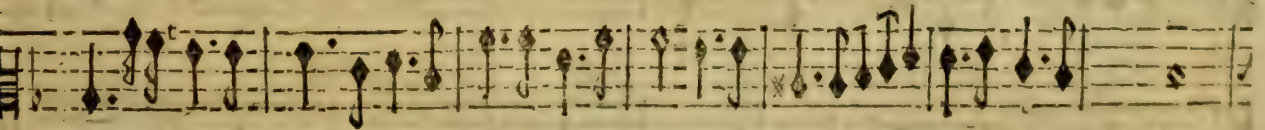
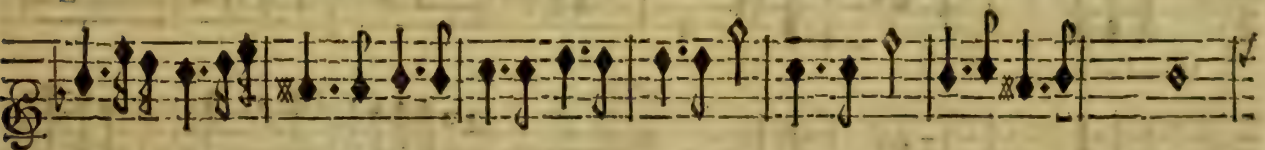
VIOLONS.



ARCALAUS.

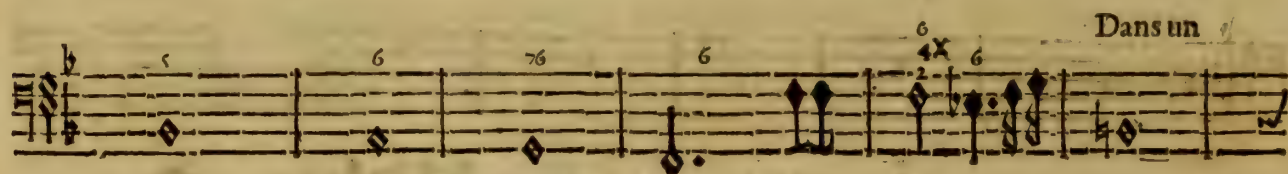
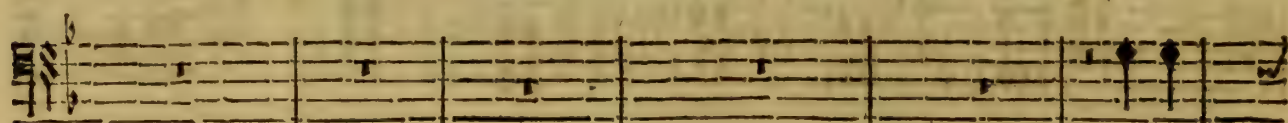
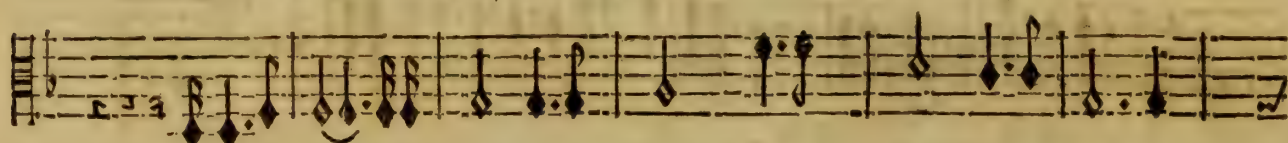
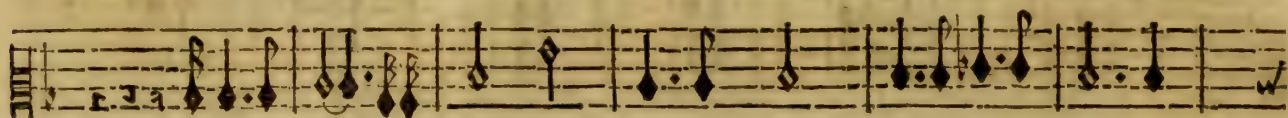
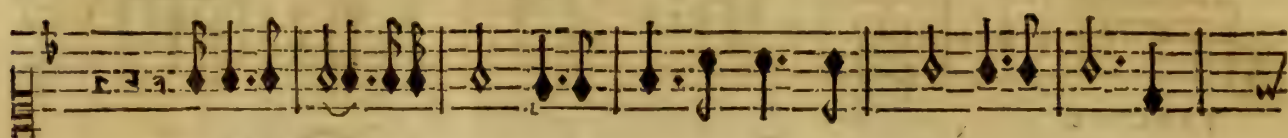
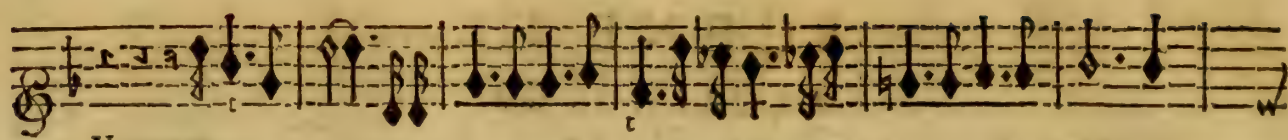


BASSE-CONTINUÉ.

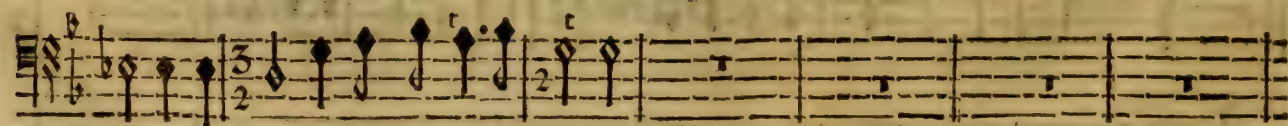
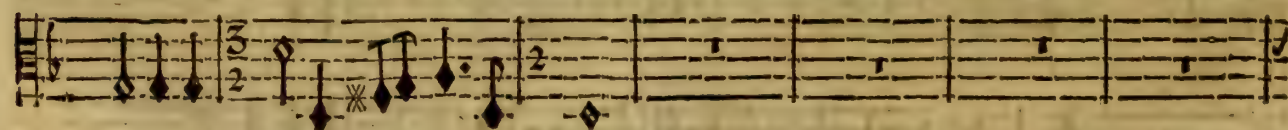
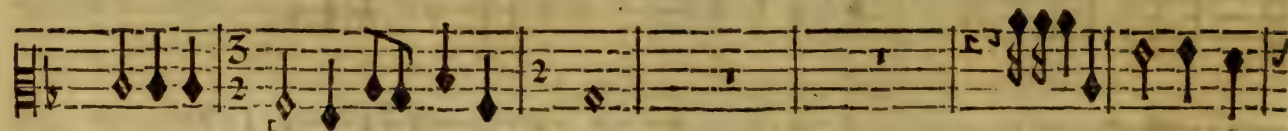
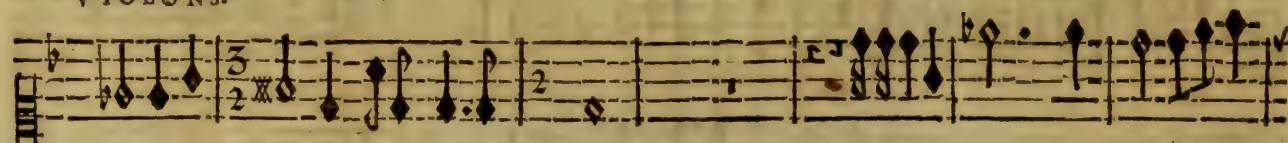
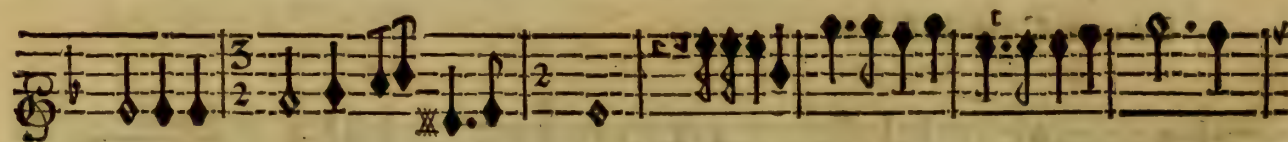


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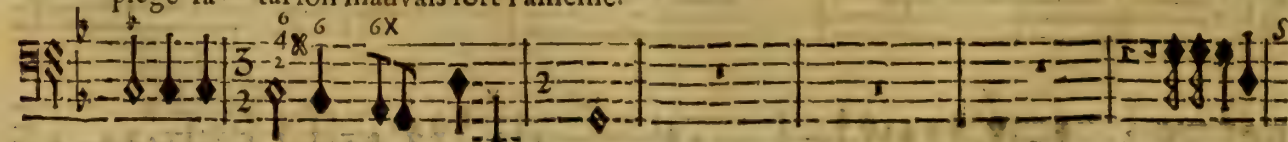
I ij



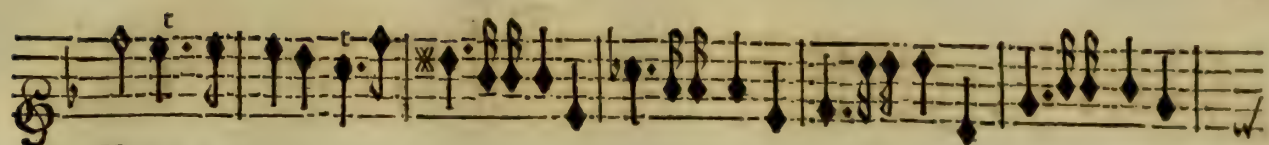
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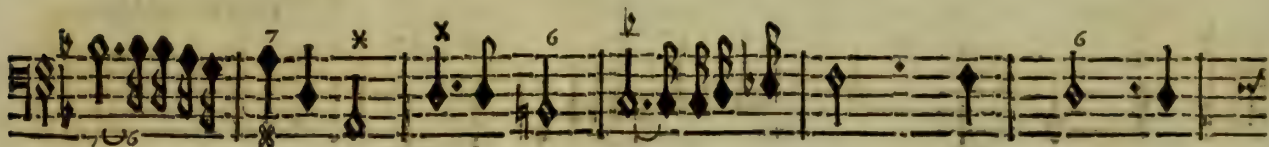
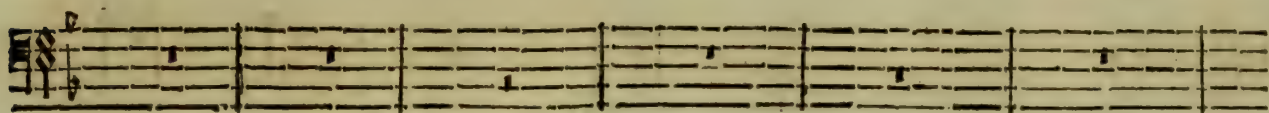
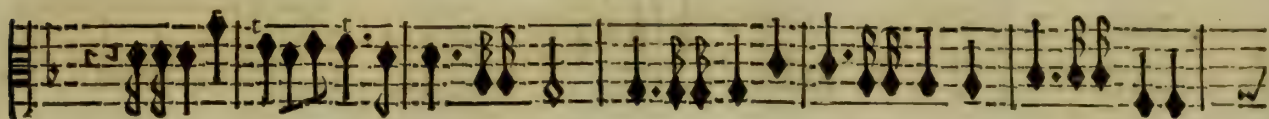
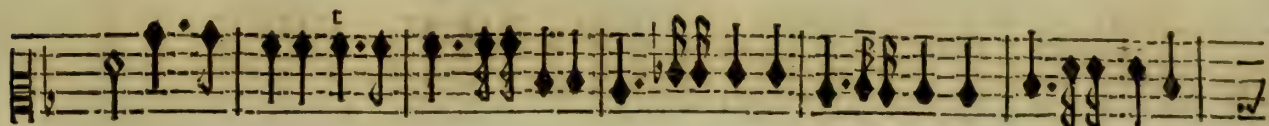
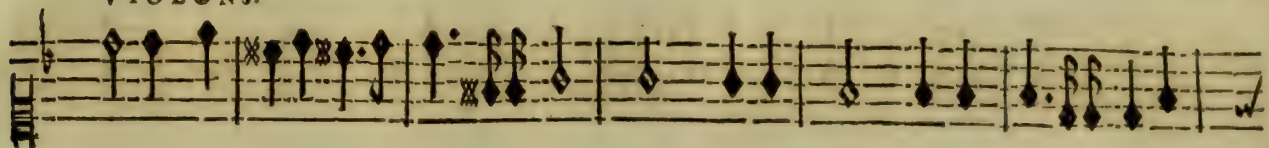
piege fa- tal son mauvais fort l'ameine.



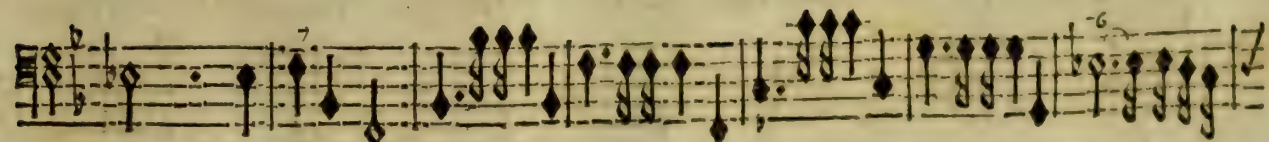
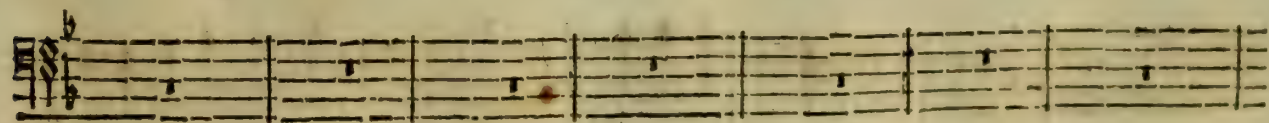
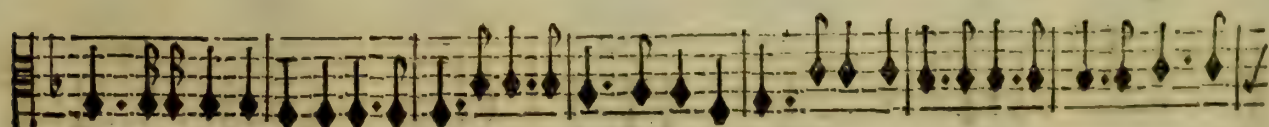
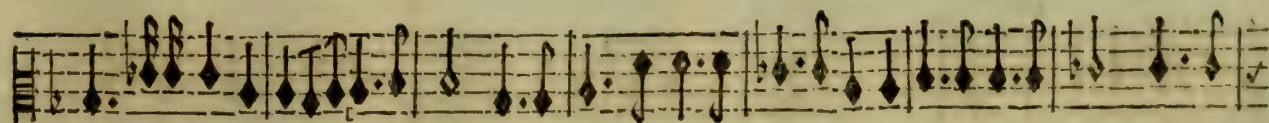
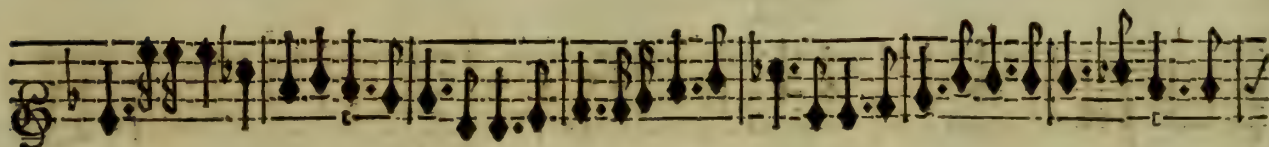
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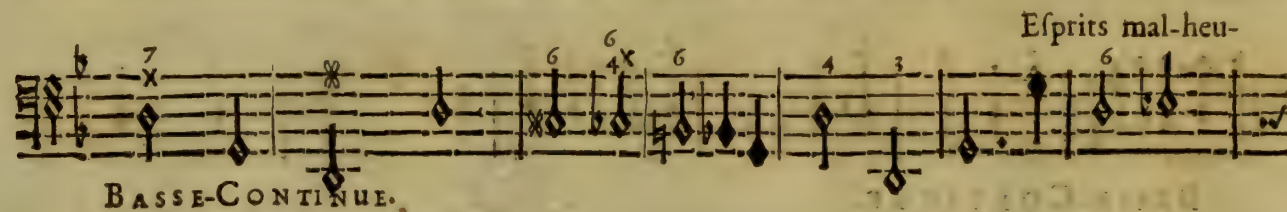
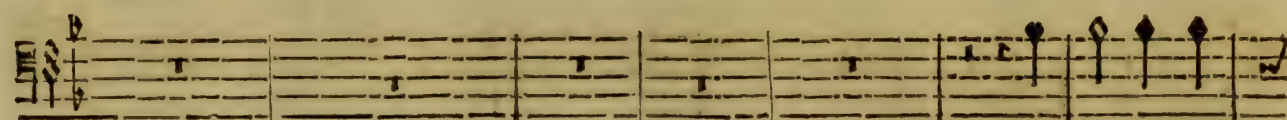
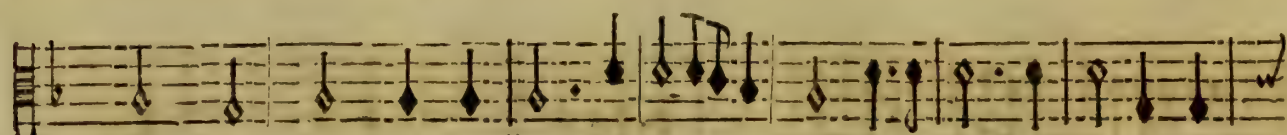
VIOLONS.



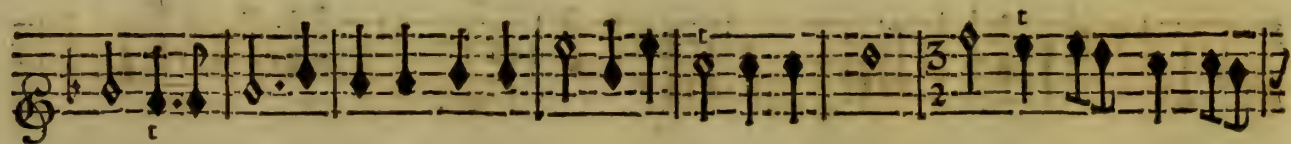
BASSE-CONTINUE.



BASSE-CONTINUE.

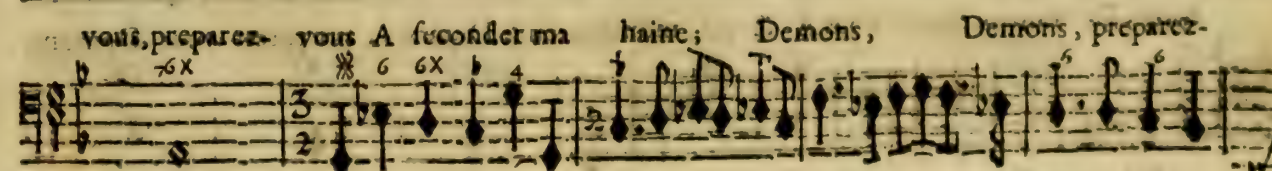
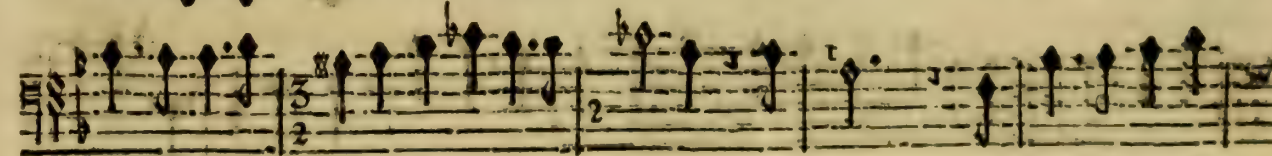
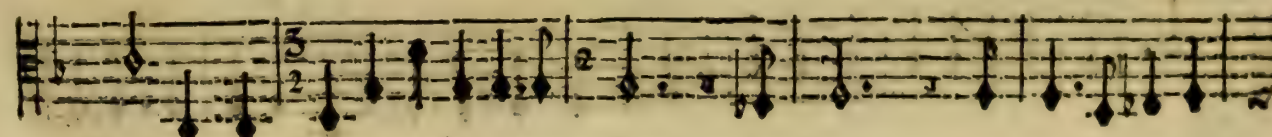
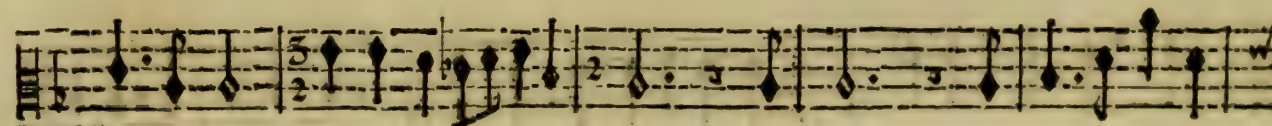
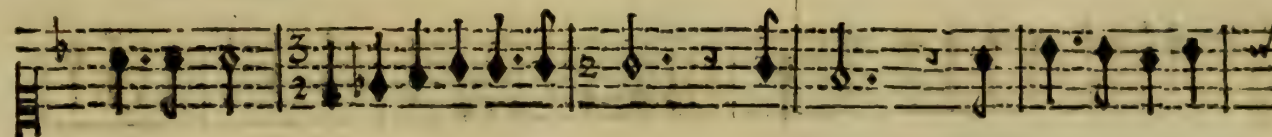
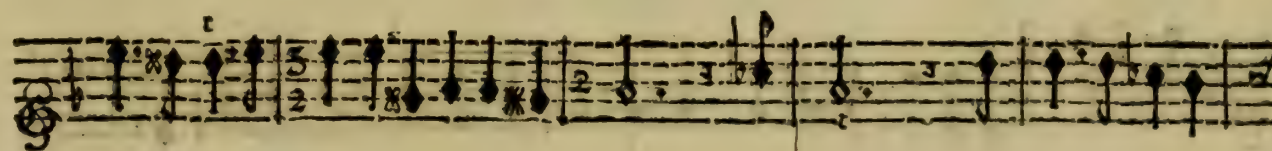
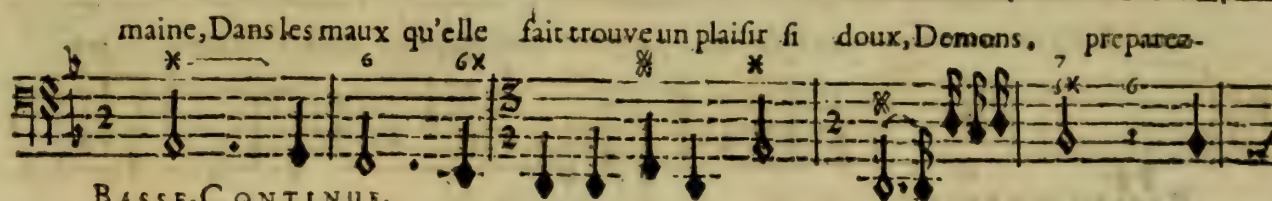
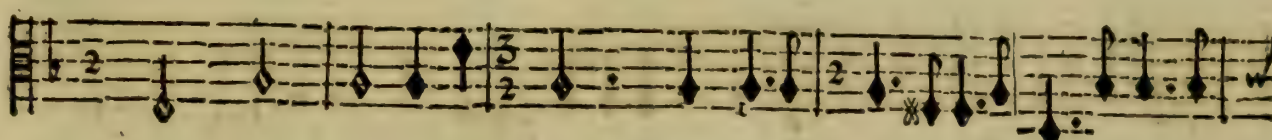
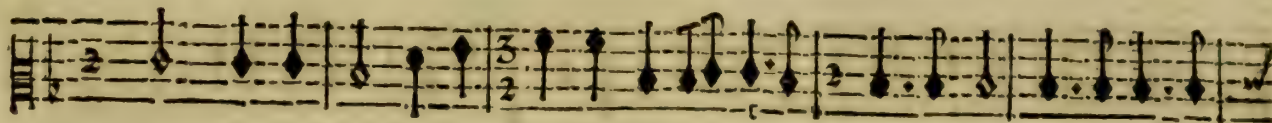
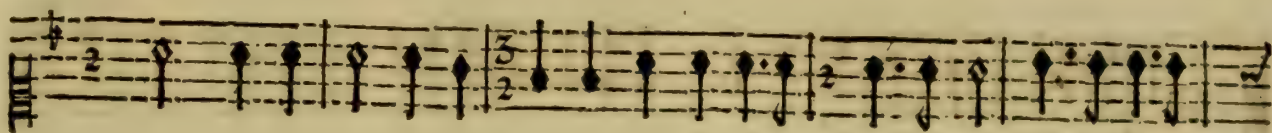
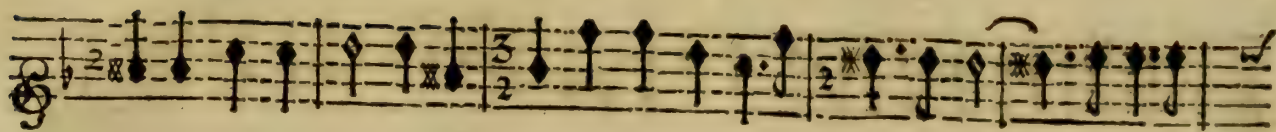


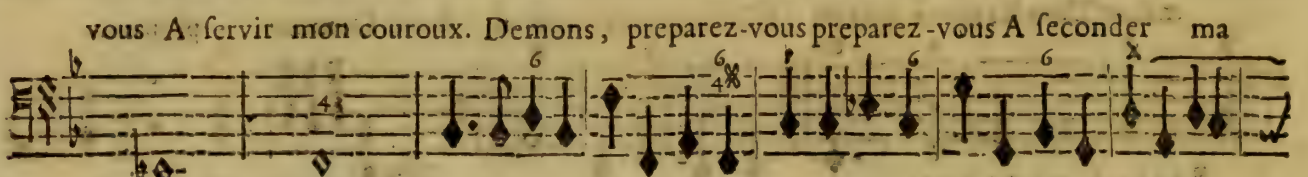
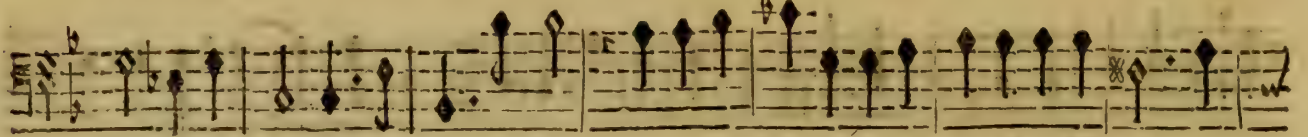
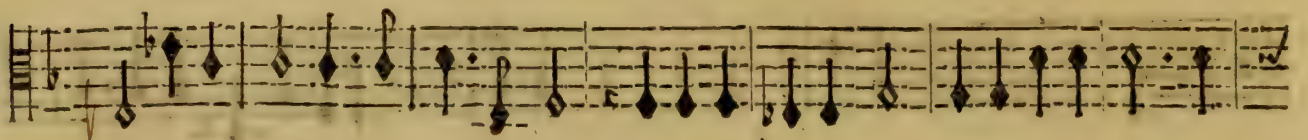
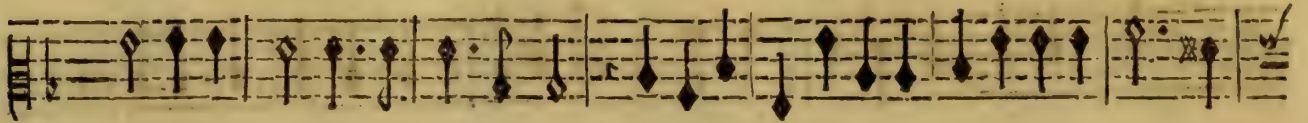
BASSE-CONTINUE.



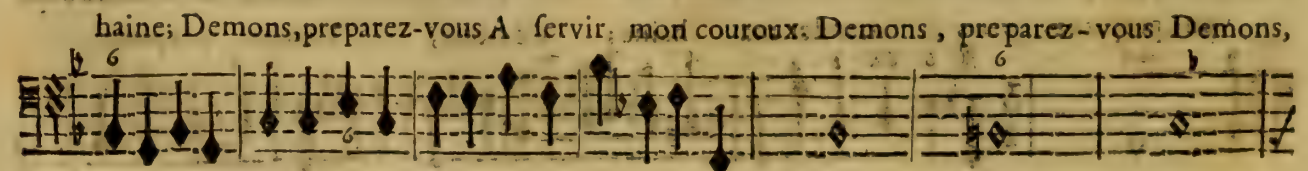
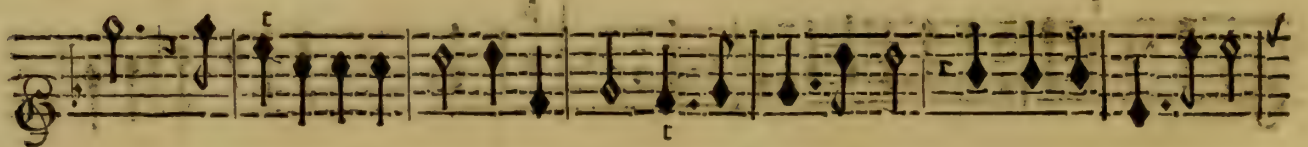
BASSE-CONTINUE.

reux & jaloux, Qui ne pouvez souffrir la Vertu qu'avec peine; Vous, dont la fureur inhu-



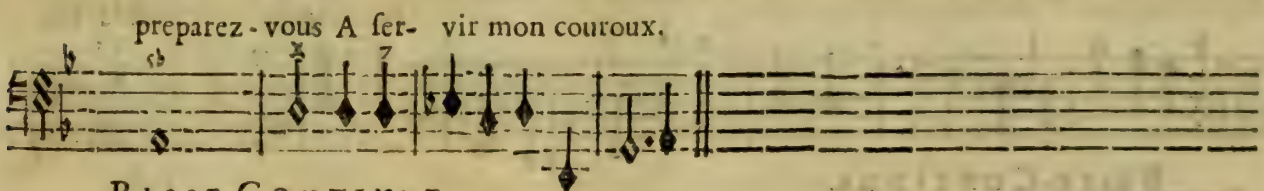
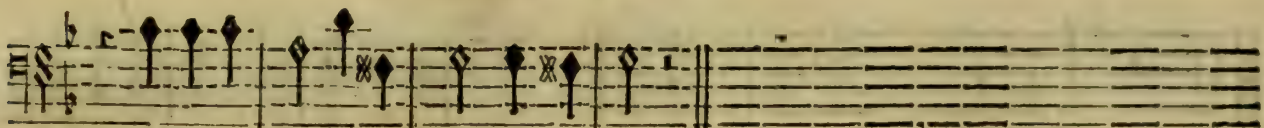
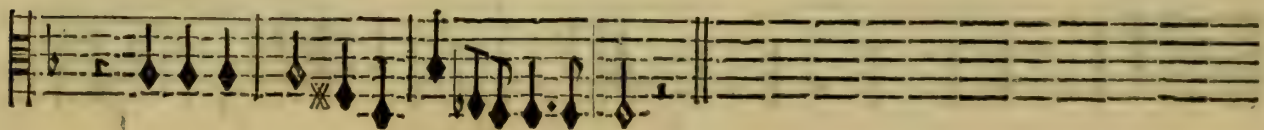
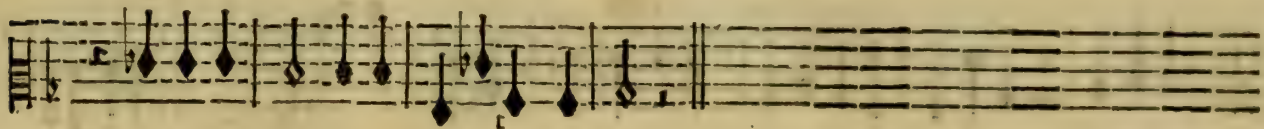
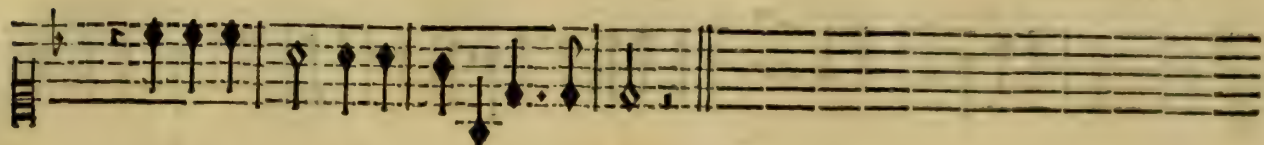
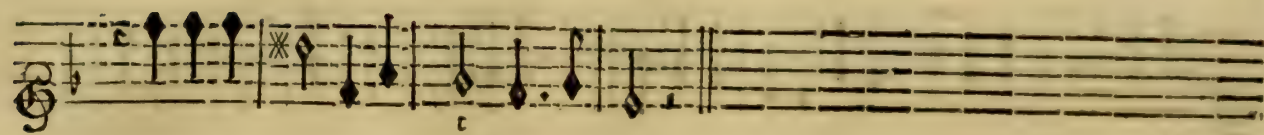


BASSE-CONTINUE.



BASSE-CONTINUE.

BASSE-CONTINUE.



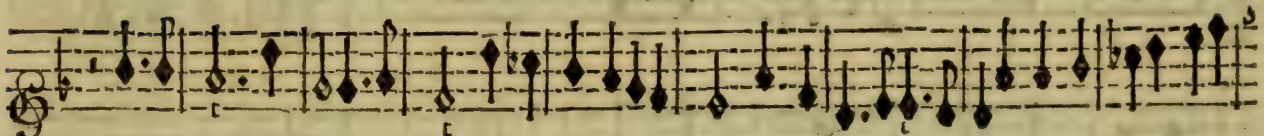
preparez - vous A fer- vir mon courroux.

BASSE-CONTINUE.

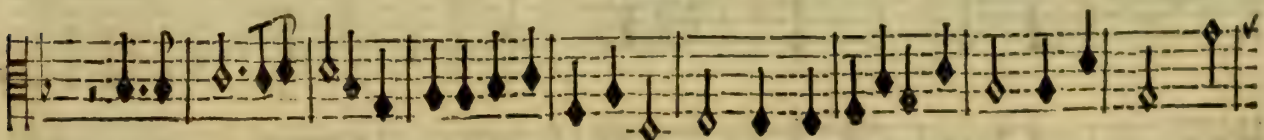
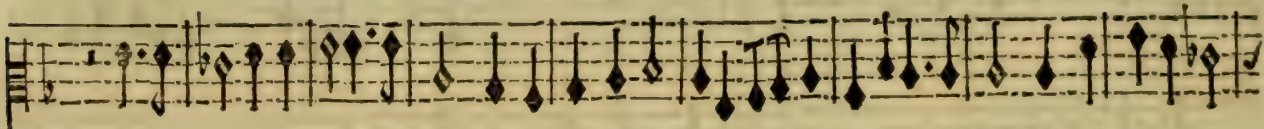
SCENE IV.

AMADIS, seul.

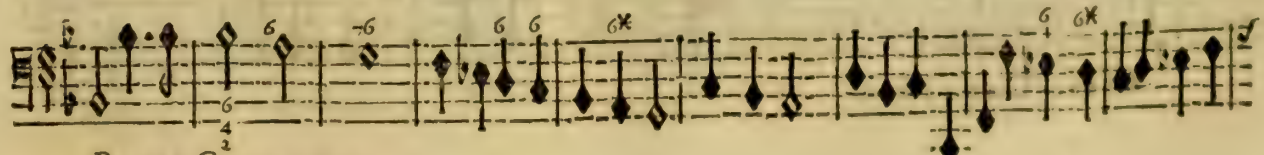
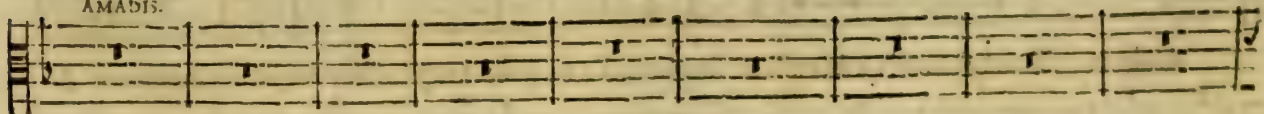
BIBLIOTHEEK
Kon. VI. 201-202
ANNO 1711



PRELUDE.



AMADIS.

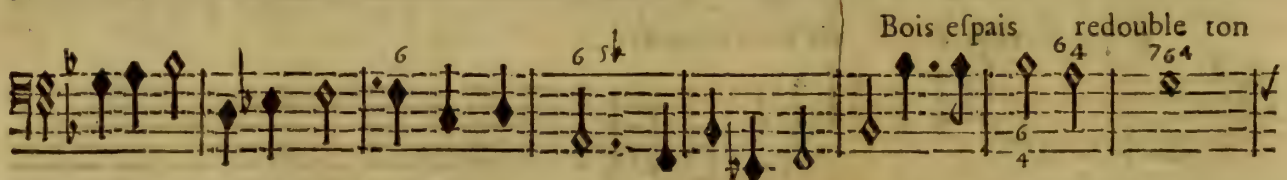
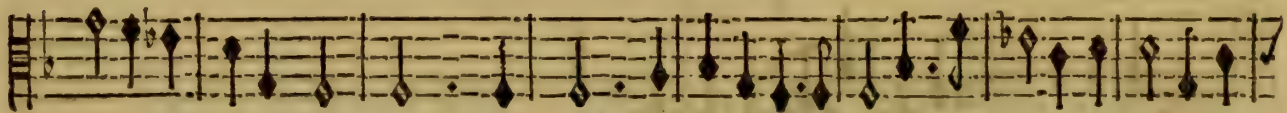
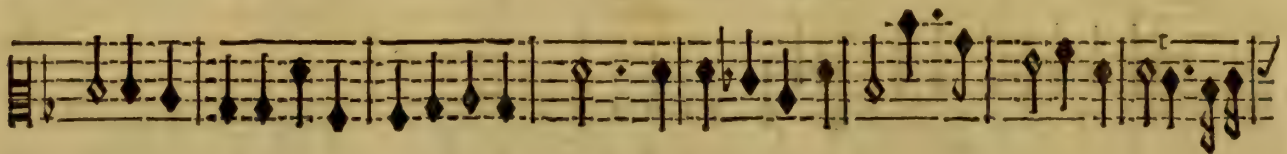


BASSE-CONTINUE.

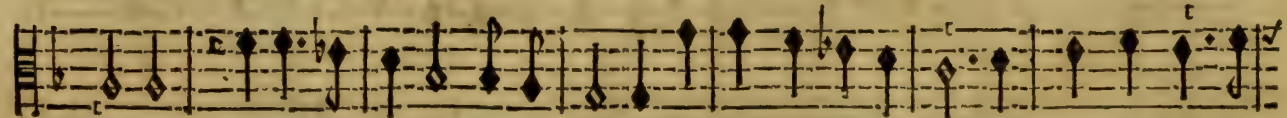
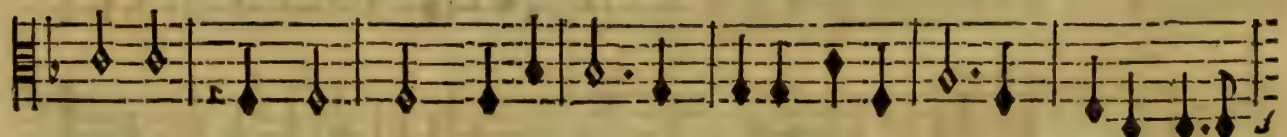
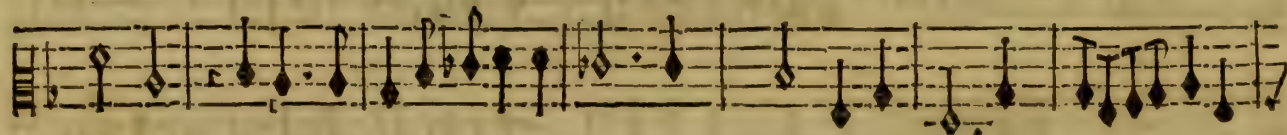
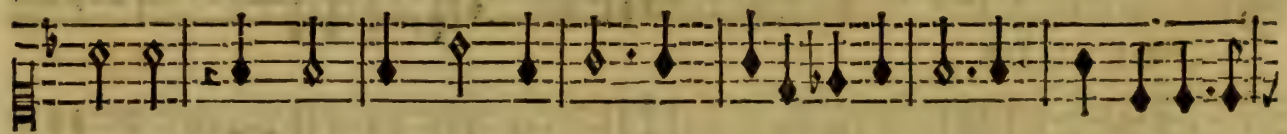
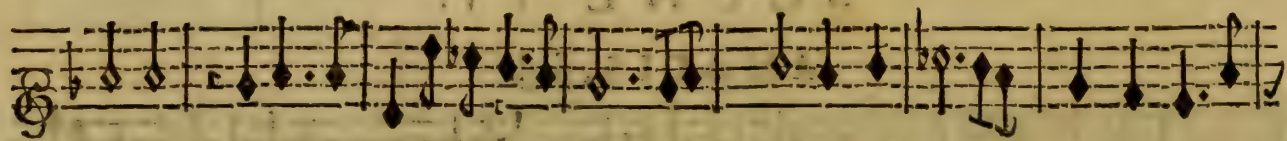
K



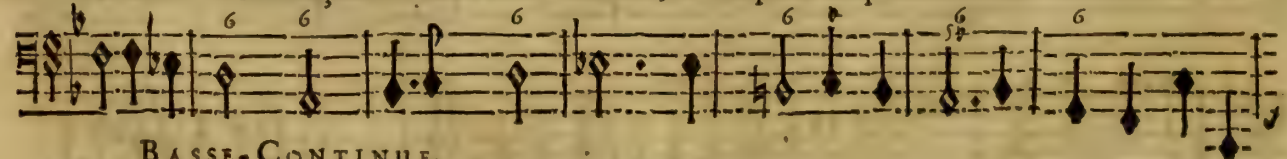
VIOLONS.



BASSE-CONTINUE.



ombre: Tu ne scaurois estre assez sombre, Tu ne peux trop cacher mon malheureux A-



BASSE-CONTINUE.

Amour. Bois espais redouble ton ombre Tu ne sçauois estre assez sombre, Tu ne peux trop ca-

BASSE-CONTINUE.

cher mon malheureux Amour. Je sens un desespoir dõt l'horreur est extrême; Je ne dois pl'-

BASSE-CONTINUE.

voir ce que j'aime, Je ne veux plus souffrir le jour. Je sens un desespoir dont l'hor-

BASSE-CONTINUE.

BASSE-CONTINUE.

reur est extrême: Je ne dois plus voir ce que j'aime, Je ne veux pl' souffrir le jour.

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE V.
CORISANDE, AMADIS.

77

CORISANDE.

O Fortune cru-

RITOURNELLE.

RITOURNELLE:

BASSE-CONTINUE.

elle! O Fortune! Fortune cruel. le! Tu prens plaisir à me trou-

BASSE-CONTINUE.

bler. Tu me flattois pour m'accabler D'une peine mortel- le. O Fortune! For-

BASSE-CONTINUE.

une cruel- le!

BASSE-CONTINUE.

AMADIS.

amadis Ciel! par un prompt secours finis-

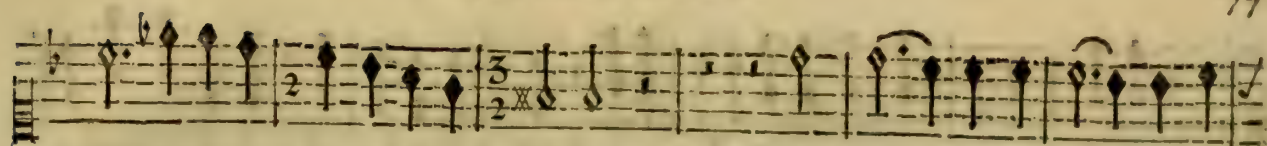
Ciel! par un prompt trépas finissez ma douleur.

BASSE-CONTINUE.

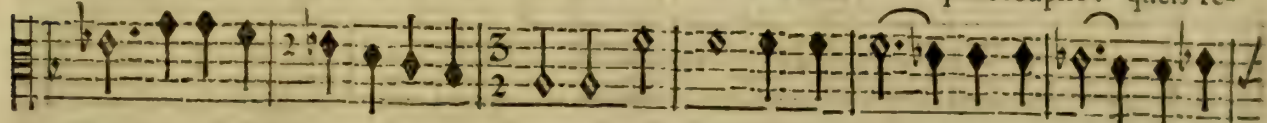
sez mon malheur. Helas! quels soupirs me répondent? Helas! quels soupirs, quels re-

Helas! quels soupirs me répondent? Helas! quels soupirs, quels soupirs, quels re-

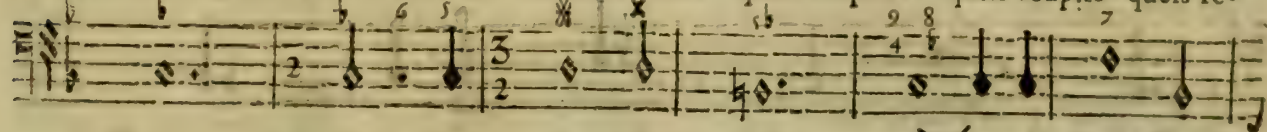
BASSE-CONTINUE.



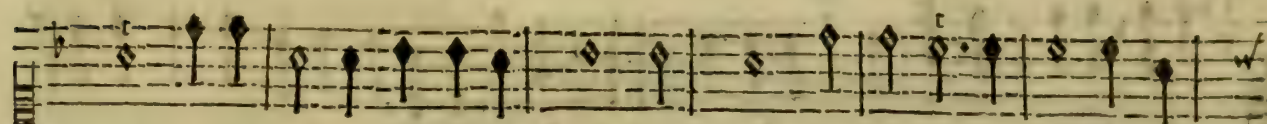
grets Avec mes plaintes se con- fondent ? Helas ! quels soupirs ! quels re-



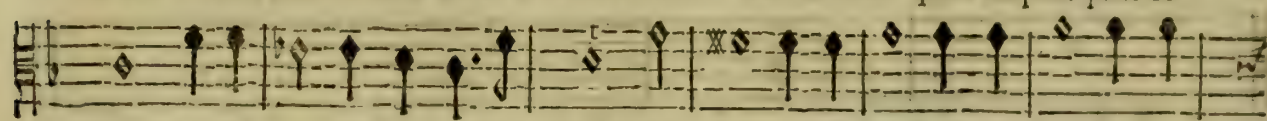
grets Avec mes plaintes se con- fondent ? Helas ! quels soupirs ! quels soupirs ! quels re-



BASSE-CONTINUE.



grets ! Me répondent dans ces Fo- rests ? He- las ! Helas ! quels soupirs ! quels re-



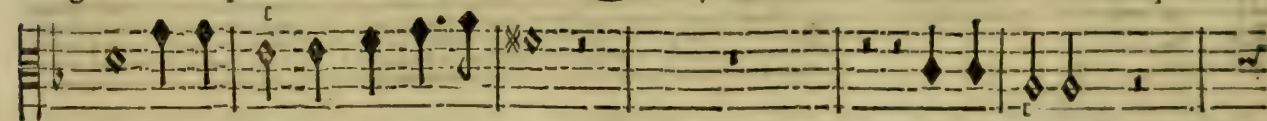
grets ! Me répondent dans ces Fo- rests ? Helas ! quels soupirs ! quels soupirs ! quels re-



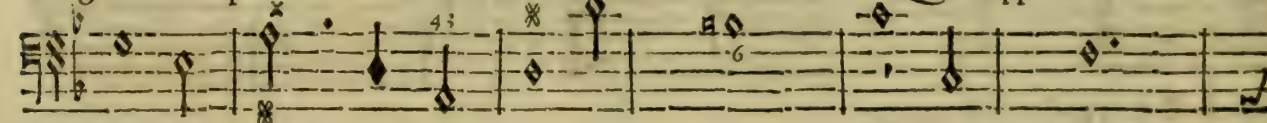
BASSE-CONTINUE.



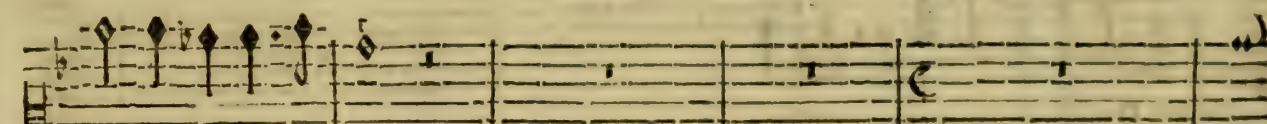
grets Me répondent dans ces Forests ? Que vois-je ? Amadis Par quel



grets Me répondent dans ces Forests ? Qui m'appelle ?



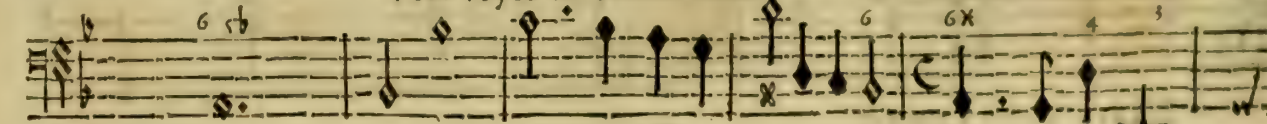
BASSE-CONTINUE.



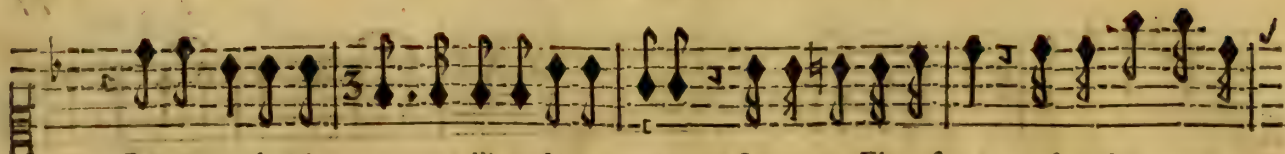
fort puis-je icy vous voir ?



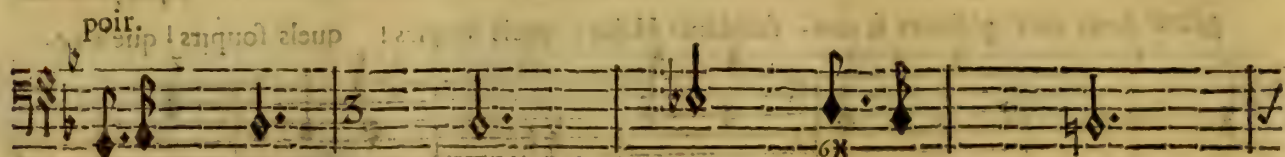
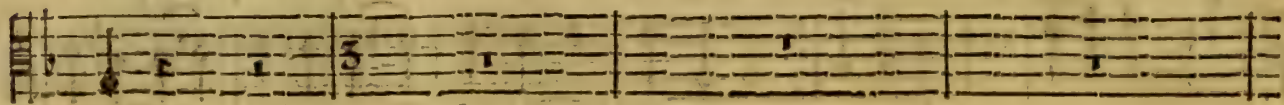
Vous voyez un Amant fidelle Re- duit au dernier defes-



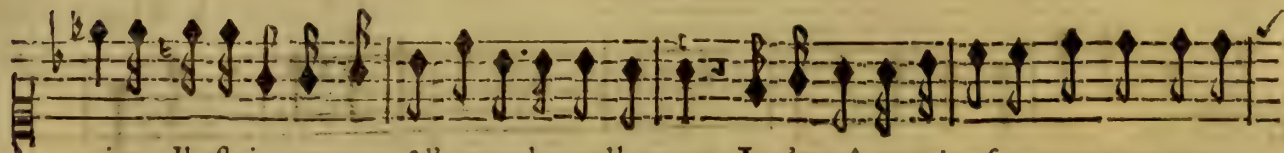
BASSE-CONTINUE.



Protégez la Ver- tu que l'injustice opprime ; Secourez Florestan ; mesme sang vo^e a-



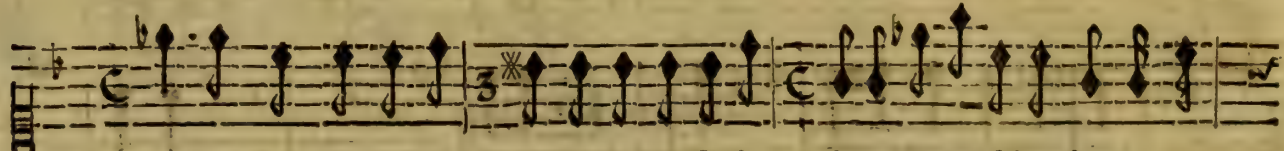
BASSE-CONTINUE.



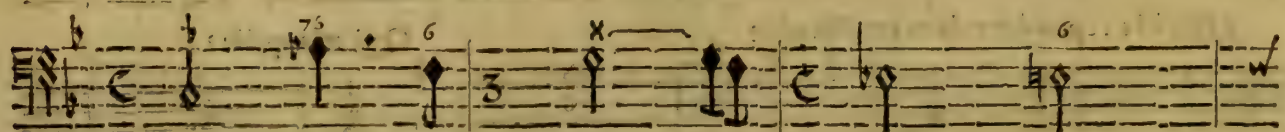
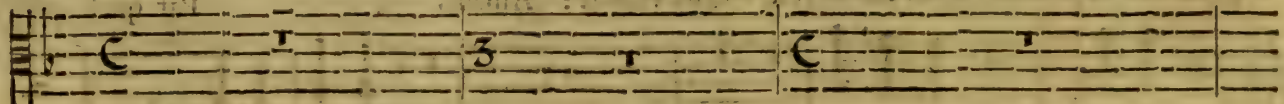
nime ; Il estoit comme vo^e l'appuy, des malheureux ; Je n'ay pû retenir son cœur trop gene-



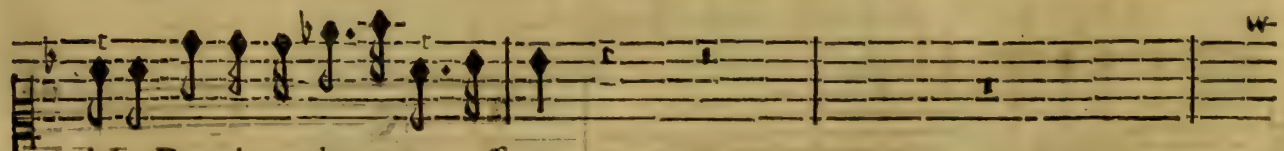
BASSE-CONTINUE.



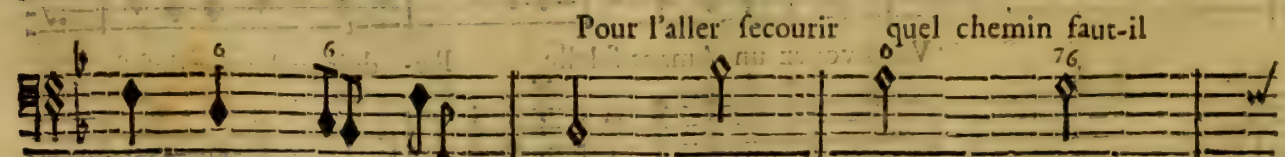
reux, Aux pleurs d'une Incon- nuë il s'est laissé se- duire. La perfide a sceu le con-



BASSE-CONTINUE.



duire Dans des enchantements affreux.

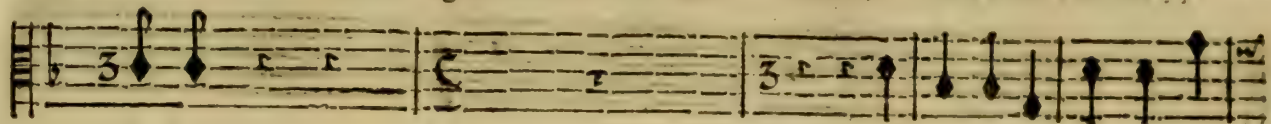


Pour l'aller secourir quel chemin faut-il

BASSE-CONTINUE.

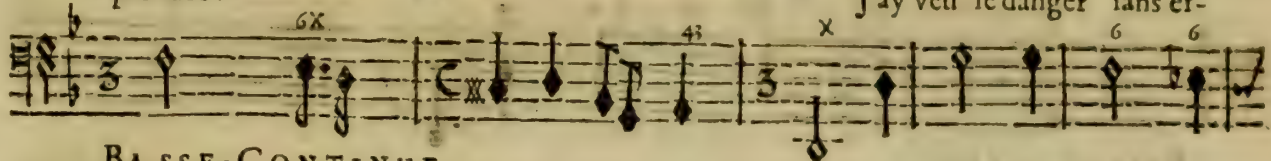


A d'horribles dan- gers vous devez vous at- tendre.

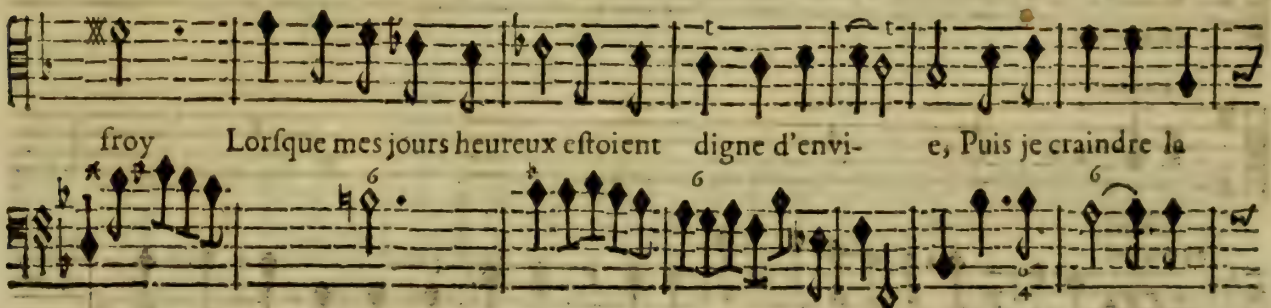
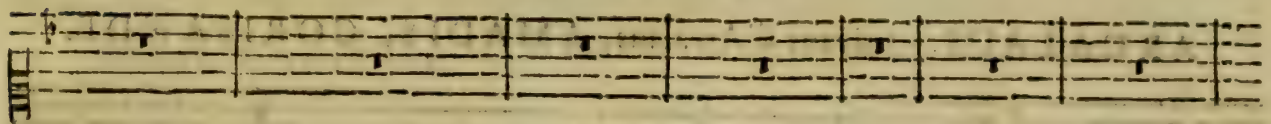


prendre?

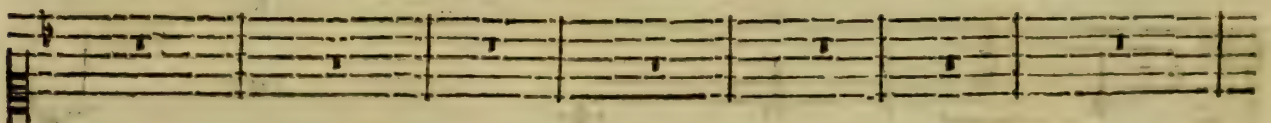
J'ay veu le danger sans ef-



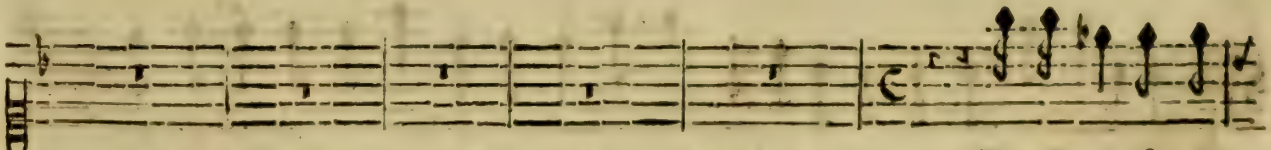
BA SSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



Florestan est tom-



BASSE-CONTINUE.

L

bé dans un triste esclavage En voulant passer dans ces lieux.

BASSE-CONTINUE.

SCENE VI.

ARCALAUS, Suivans d'Arcalaus, AMADIS, CORISANDE.

CORISANDE.

AMADIS.

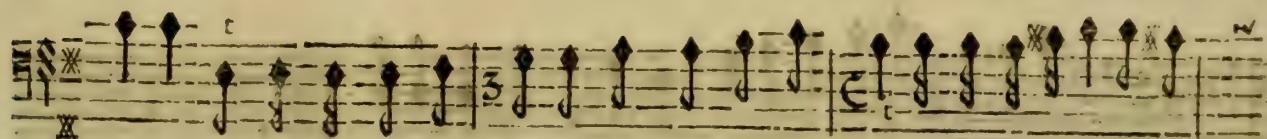
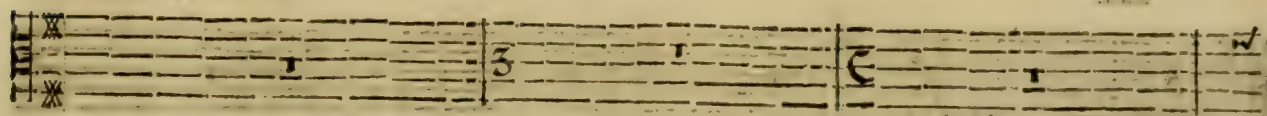
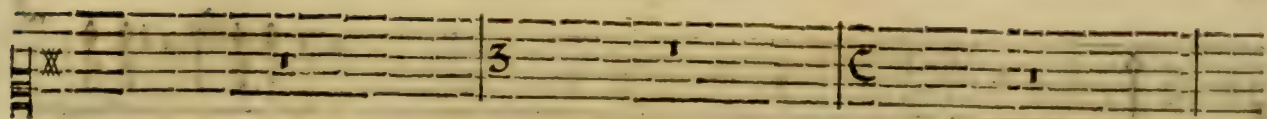
ARCA LAUS.

Arreste arreste audacieux, Arreste, j'entreprends de garder ce pas-

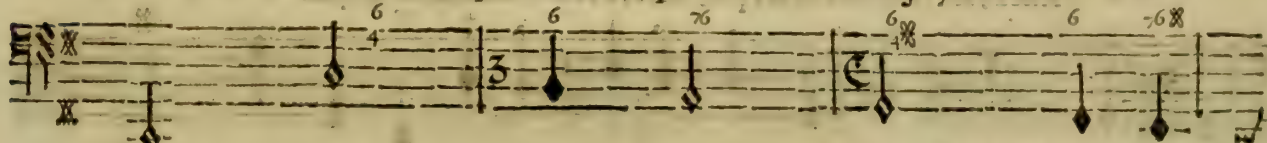
BASSE-CONTINUE.

fage. Voy ces marques de mes Exploits, Voy combien de Guerriers m'ont cédé la Vi-

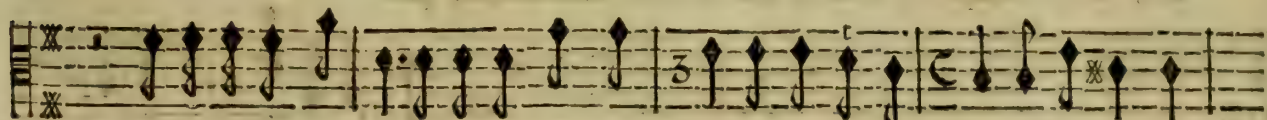
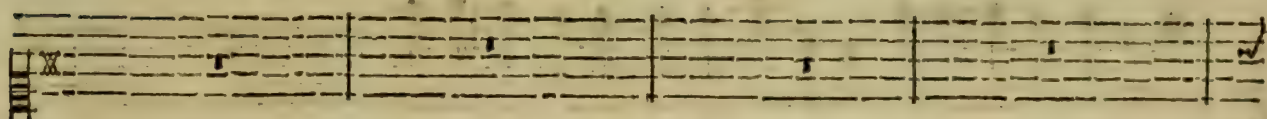
BASSE-CONTINUE.



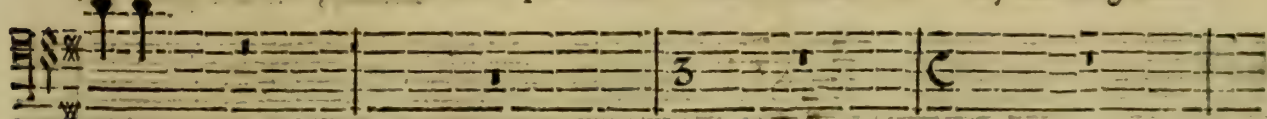
toire. Joins un nouveau Trophée à ceux que dans ces bois J'ay fait élever à ma



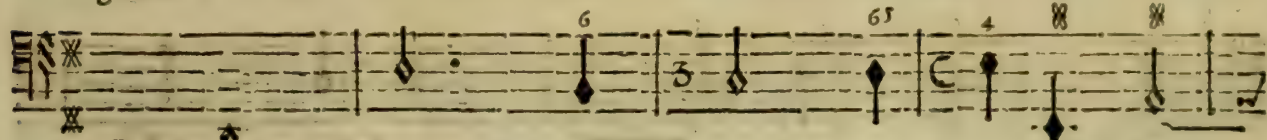
BASSE-CONTINUE.



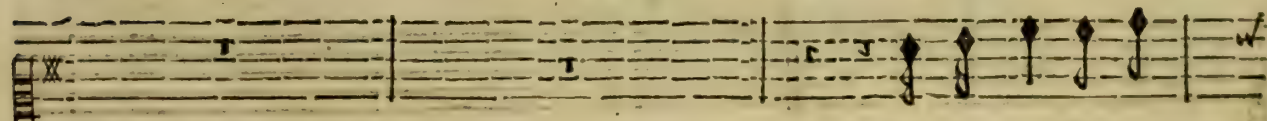
Cesse de m'arrester, ne force point mon bras A tourner sur toy ma vengeance.



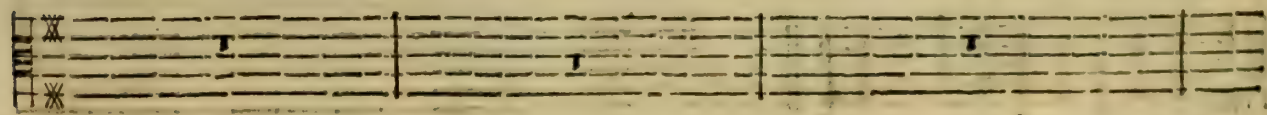
gloire.



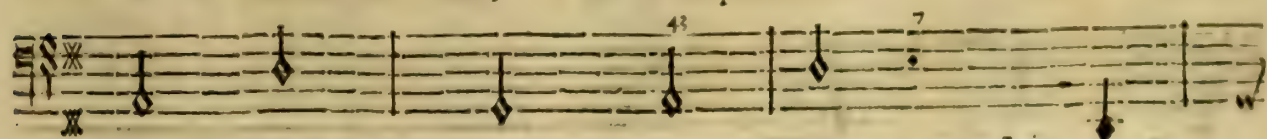
BASSE-CONTINUE.



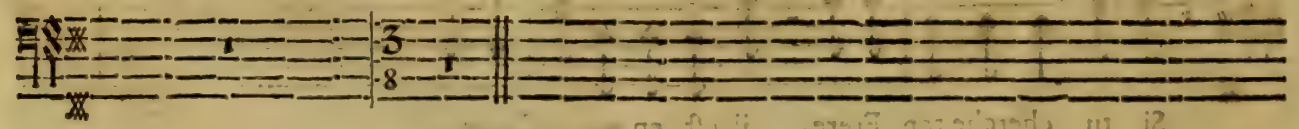
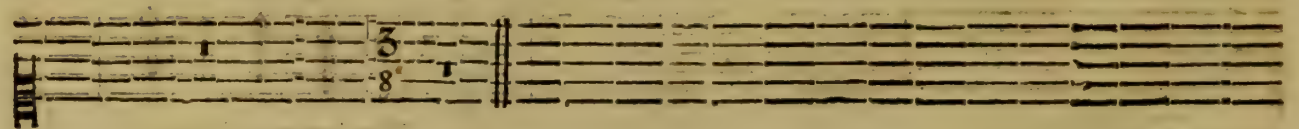
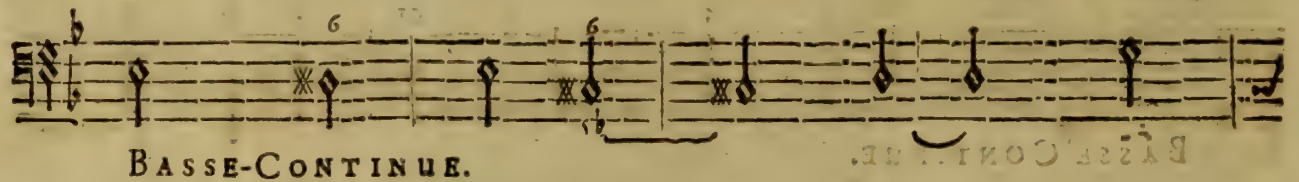
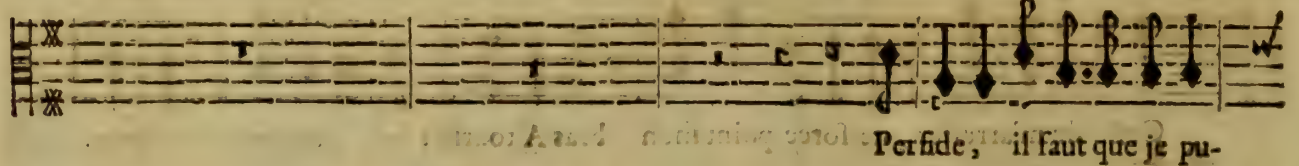
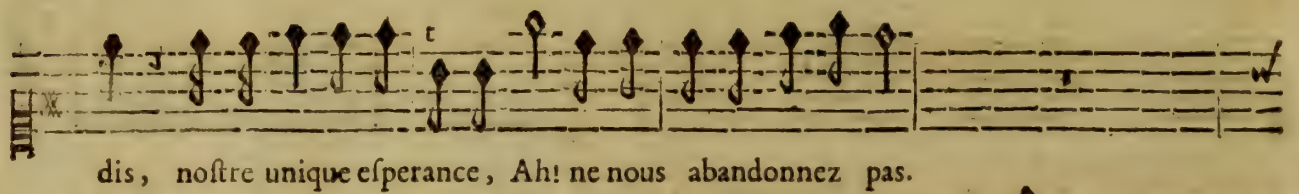
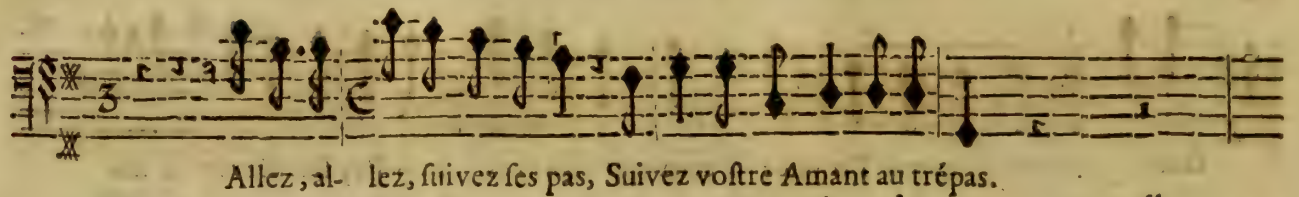
Rendez-moy Flore-

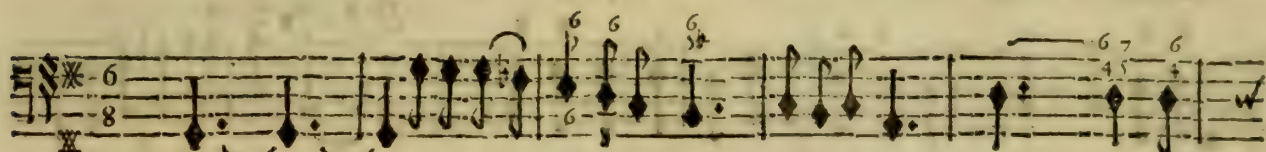
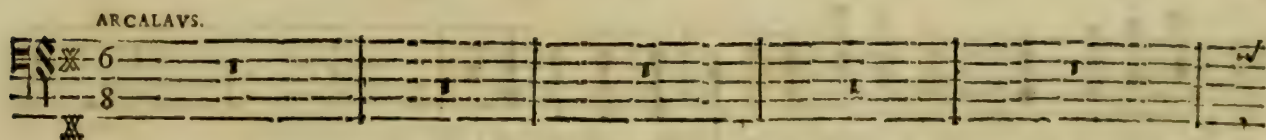
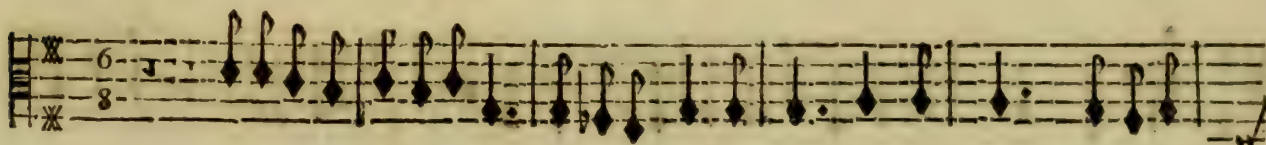
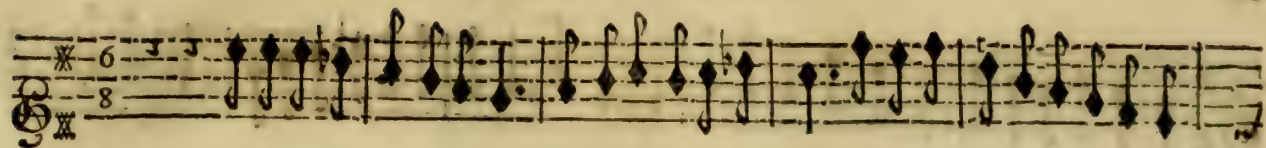


Si tu cherche ton Frere, il est en ma puissance.

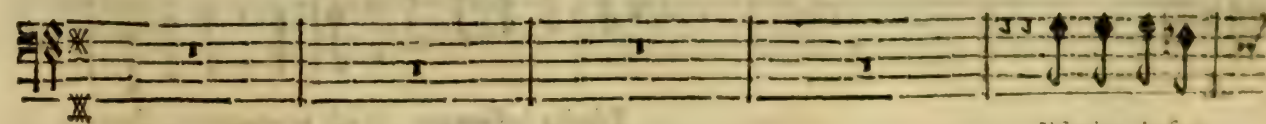
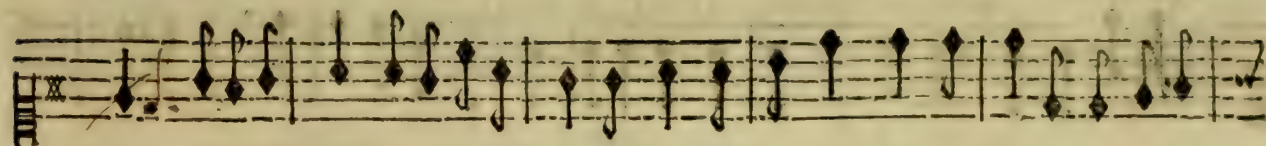


BASSE-CONTINUE.

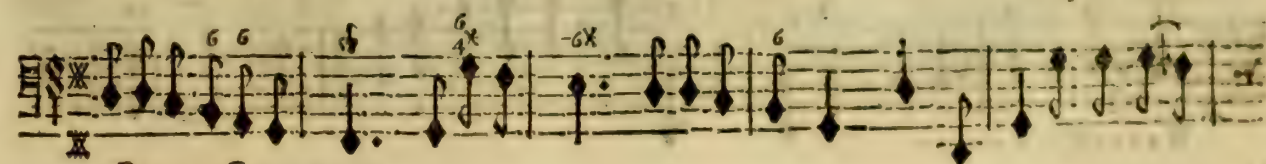




BASSE-CONTINUE.



Esprits infer-



BASSE-CONTINUE.

naux, il est temps De me donner le secours que j'attens.

BASSE-CONTINUE.

VIOLONS.

Esprits infernaux, il est temps de me don-

BASSE-CONTINUE.

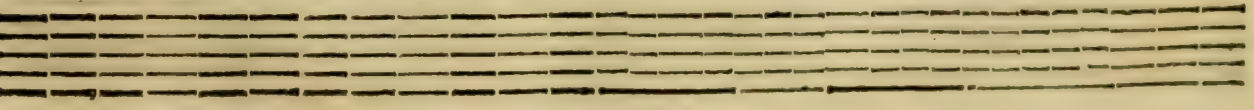
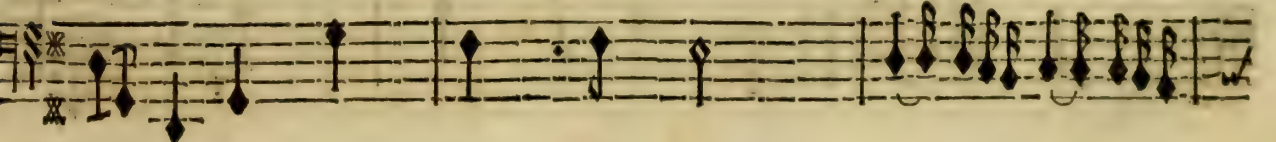
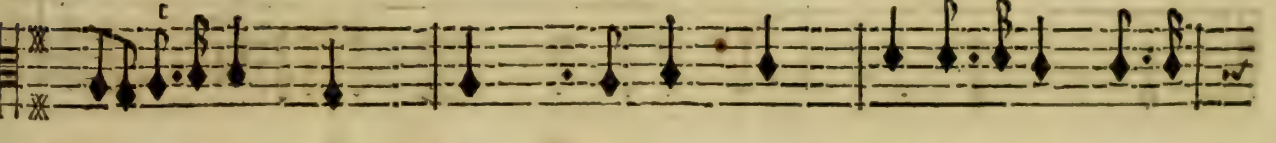
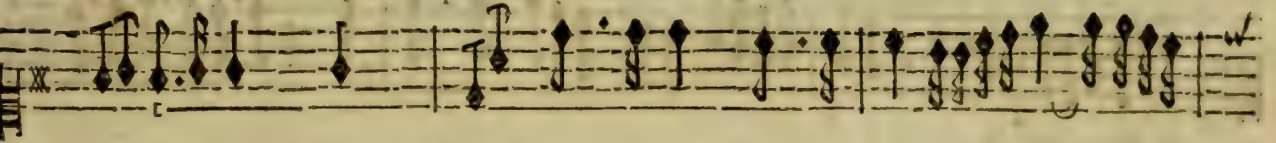
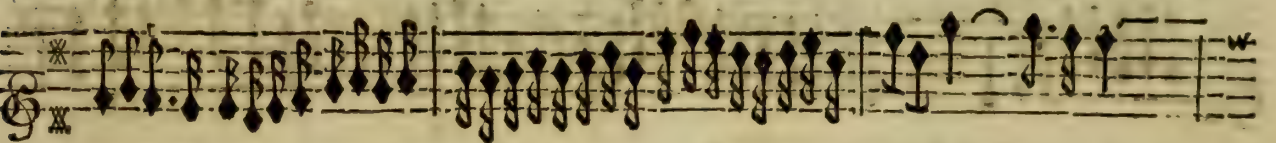
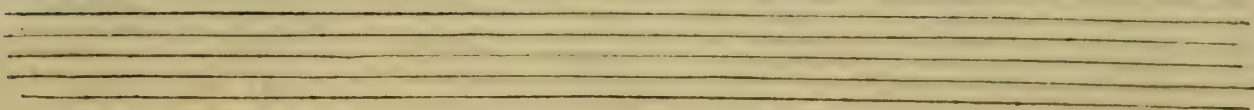
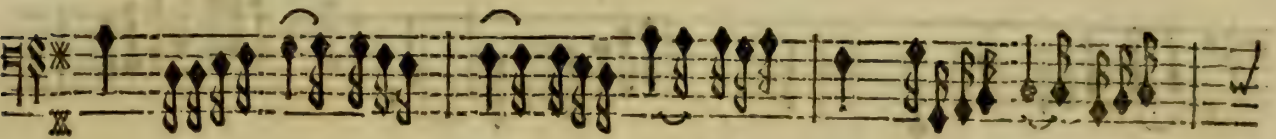
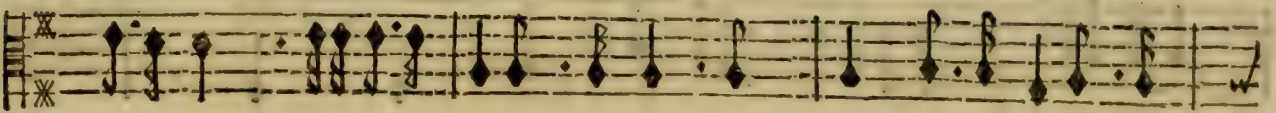
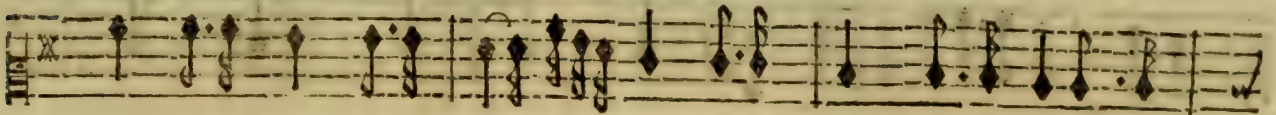
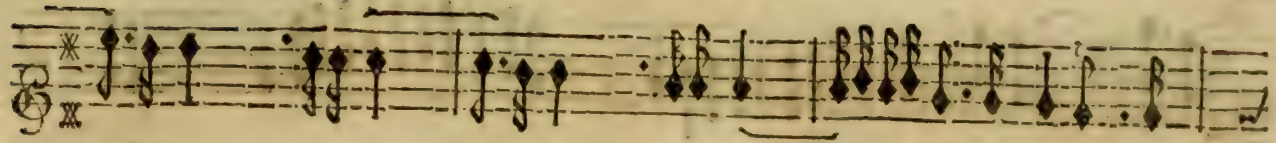
ner le secours que j'attens.

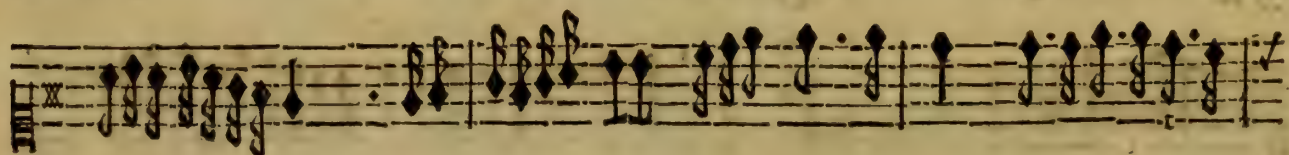
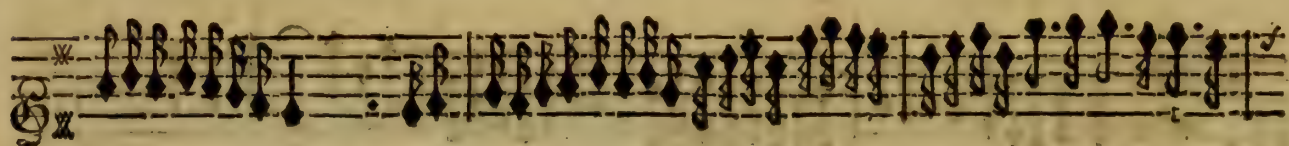
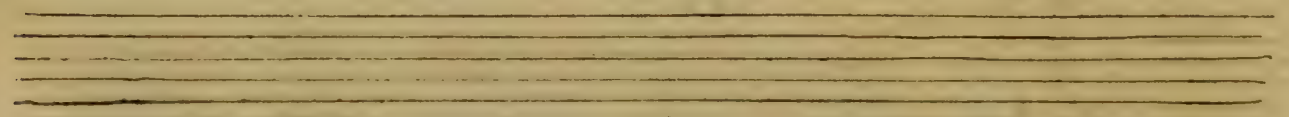
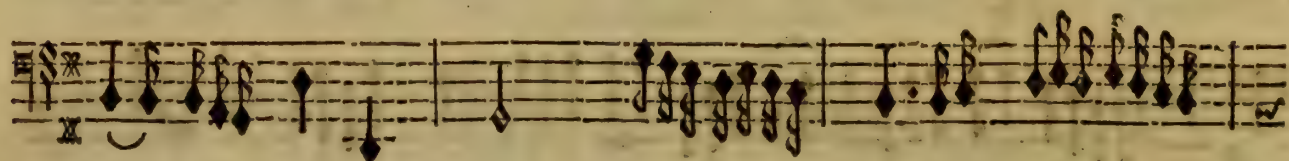
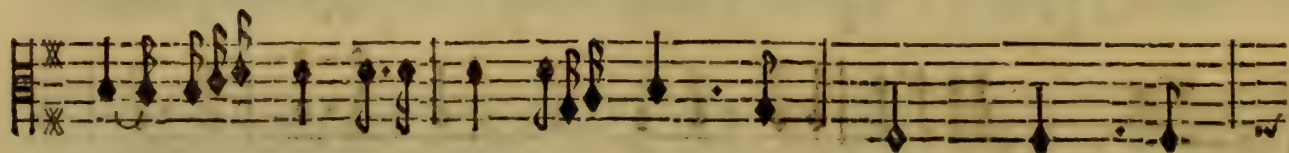
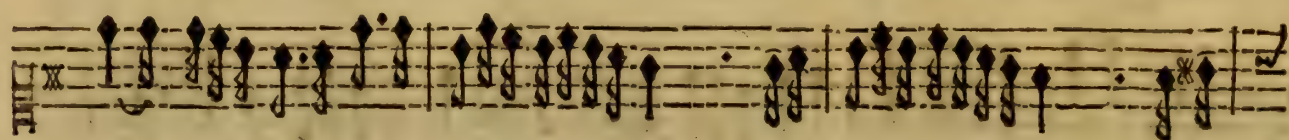
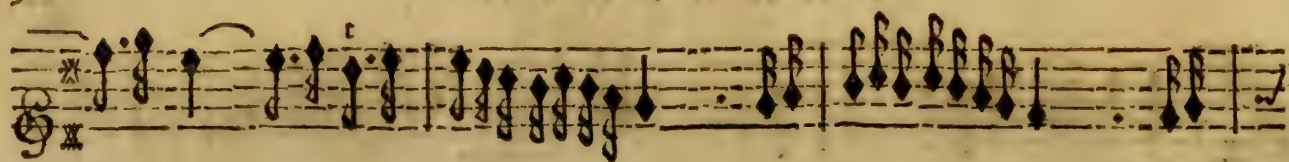
Air pour les Demons, & les Monstres.

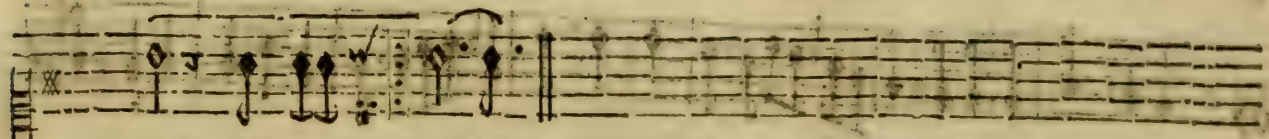
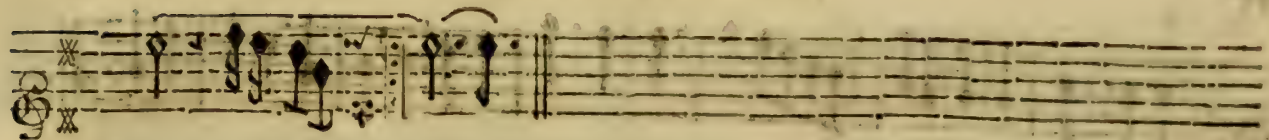
Air pour les Demons, & les Monstres.

The first system of musical notation consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of music, with a repeat sign at the end. The second staff is an alto clef with a key signature of one sharp and a common time signature, also containing five measures. The third staff is a tenor clef with a key signature of one sharp and a common time signature, containing five measures. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing five measures. The fifth staff is a double bass clef with a key signature of one sharp and a common time signature, containing five measures. The system concludes with a repeat sign.

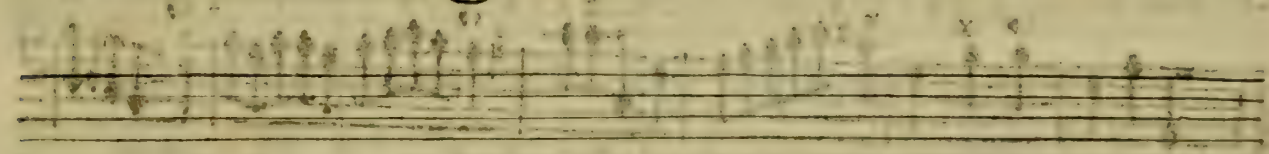
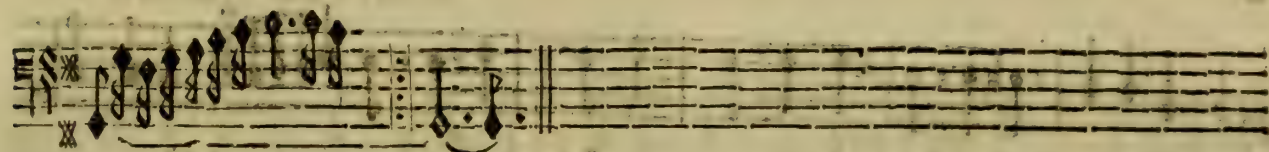
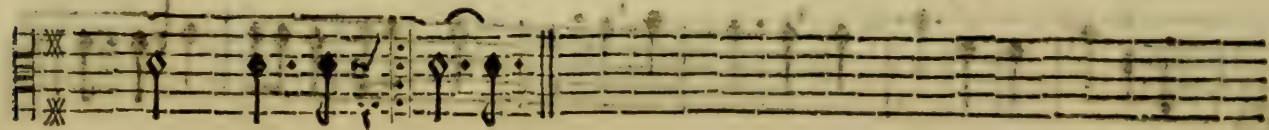
The second system of musical notation consists of five staves. The first staff is a treble clef with a key signature of one sharp and a common time signature, containing five measures. The second staff is an alto clef with a key signature of one sharp and a common time signature, containing five measures. The third staff is a tenor clef with a key signature of one sharp and a common time signature, containing five measures. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing five measures. The fifth staff is a double bass clef with a key signature of one sharp and a common time signature, containing five measures. The system concludes with a repeat sign.







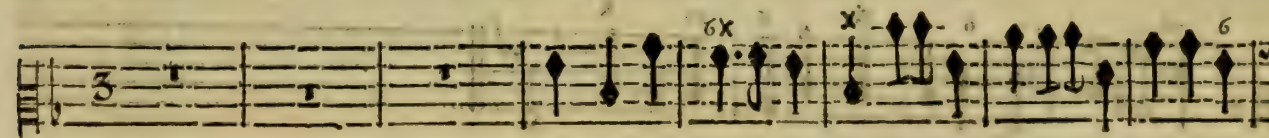
BASSE-CONTINUE.



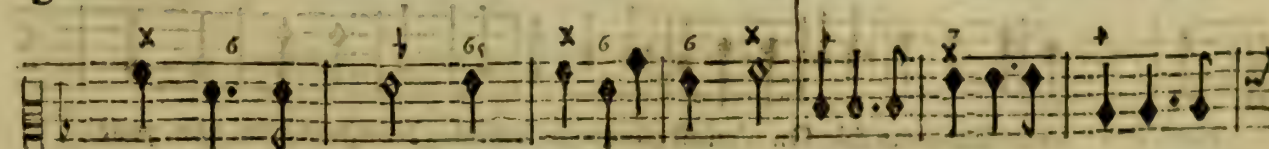
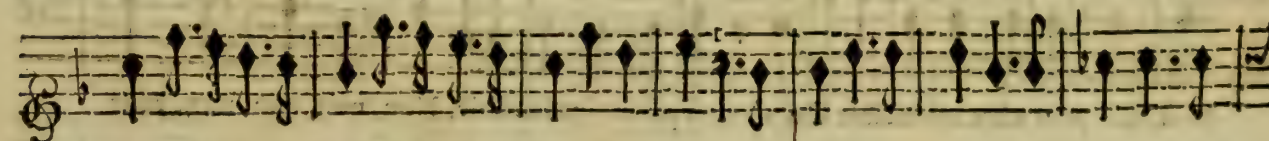
BASSE-CONTINUE.



VIOLONS.

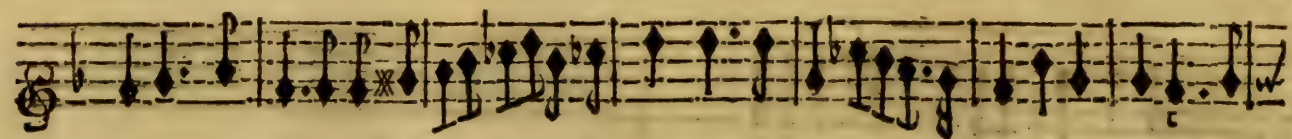
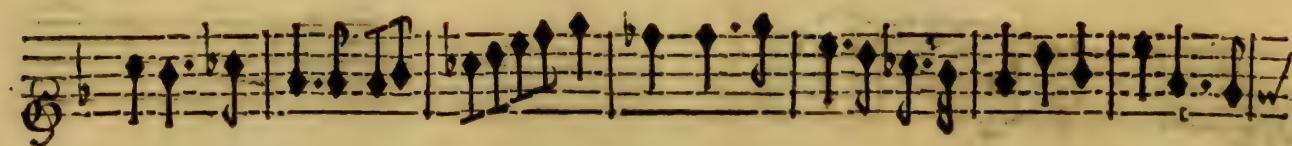


BASSE-CONTINUE.

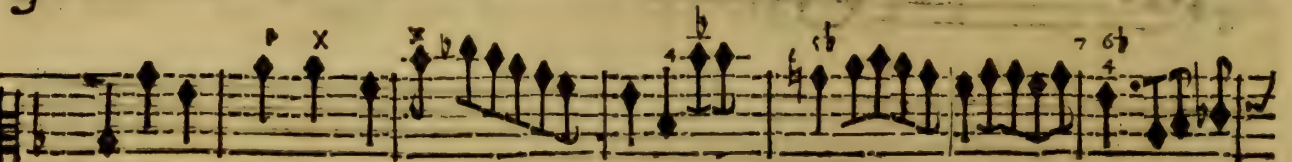


BASSE-CONTINUE.

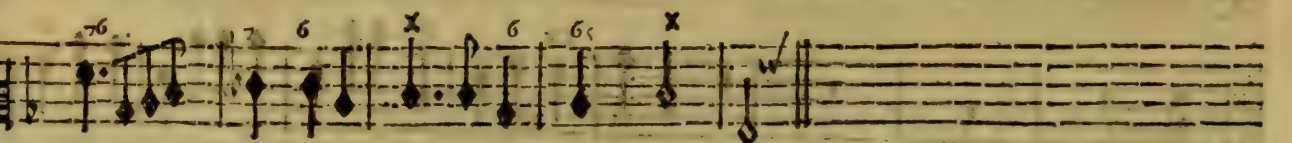
M ij



BASSE-CONTINUE.



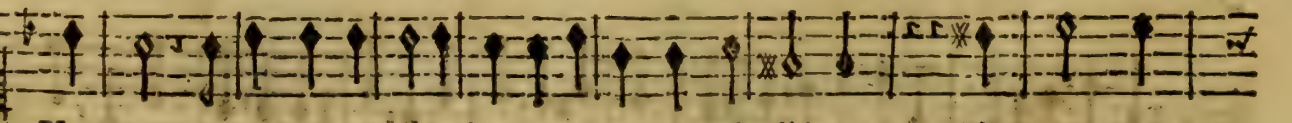
BASSE-CONTINUE.



BASSE-CONTINUE.



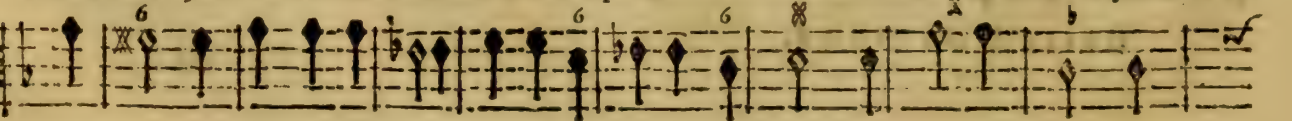
Non, non pour estre invincible On n'en est pas moins sensible. Non, non, non, non, pour



Non, non, pour estre invincible On n'en est pas moins sensible. Non, non pour



Non, non pour estre invincible On n'en est pas moins sensible. Non, non, non, non, pour

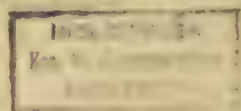


BASSE-CONTINUE.

estre invincible On n'en est pas moins sensible. Non, non pour estre invin-
 estre invincible On n'en est pas moins sensible. Non, non pour estre invin-
 estre invincible On n'en est pas moins sensible. Non, non, non, non pour estre invin-
 BASSE-CONTINUE.

cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes de la beau-
 cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes Aux
 cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes de la beau-
 BASSE-CONTINUE.

té? Quel Vainqueur a résisté Aux charmes de la beauté? Quel Vainqueur a resi-
 char- mes Aux charmes de la beauté? Quel Vainqueur a resi-
 té? Quel Vainqueur a résisté Aux charmes de la beauté? Quel Vainqueur a resi-
 BASSE-CONTINUE.



sté Aux char- mes Aux charmes de la beauté? Quel vainqueur a resi-

sté Quel vainqueur a resisté Aux charmes Aux charmes de la beauté? Quel vainqueur a resi-

sté Quel vainqueur a resisté Aux charmes Aux charmes de la beauté? Quel vainqueur a resi-

BASSE-CONTINUE.

sté Aux charmes de la beauté? Quel vainqueur a resisté Aux charmes de la beauté? Quel vain-

sté Aux charmes de la beauté? Quel vainqueur a resisté Aux charmes de la beauté? Quel vain-

sté Aux char- mes Aux charmes de la beauté? Quel vai-

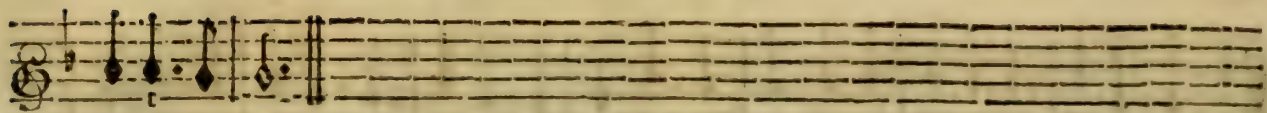
BASSE-CONTINUE.

queur a resisté Quel vainqueur a resisté Aux char- mes Aux charmes

queur a resisté Aux char- mes Aux charmes de la beauté? Aux charmes

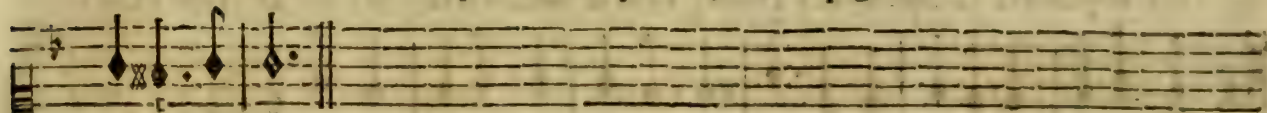
queur Quel vainqueur a resisté Quel vainqueur a resisté aux charmes

BASSE-CONTINUE.

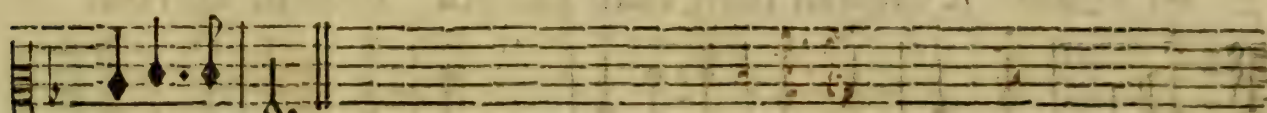


de la Beauté?

On reprend la Symphonie cy devant page 87.



de la Beauté?

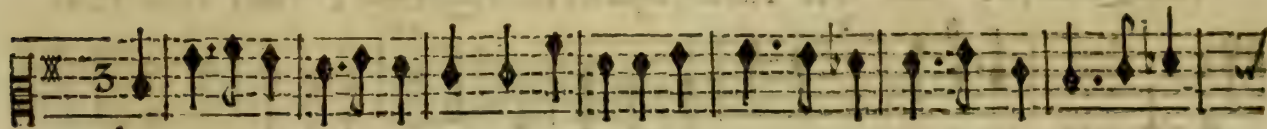


de la Beauté?



BASSE-CONTINUE.

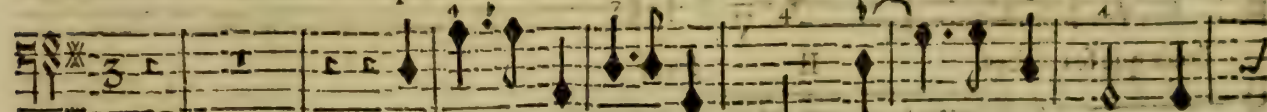
Les Violons & Hautbois jouent le Trio qui suit, & deux Bergères le chantent en suite.



Aimez,,soupirez, soupirez. cœurs fidelles, L'Amour dans ces Bois prend des forces nou-



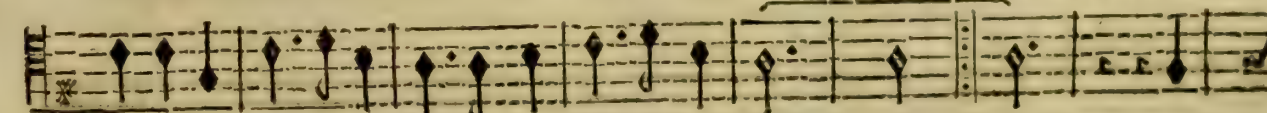
Aimez, soupirez, cœurs fidelles, L'Amour dans ces Bois prend des forces nou-



BASSE-CONTINUE.



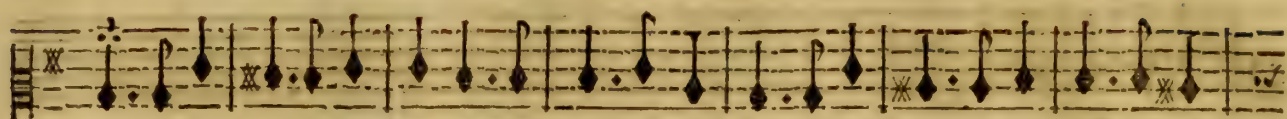
velles; Heureux mille fois Ceux qu'il tient sous ses loix: loix: Il



velles; Heureux mille fois Ceux qu'il tient sous ses loix; loix: Il



BASSE-CONTINUE.



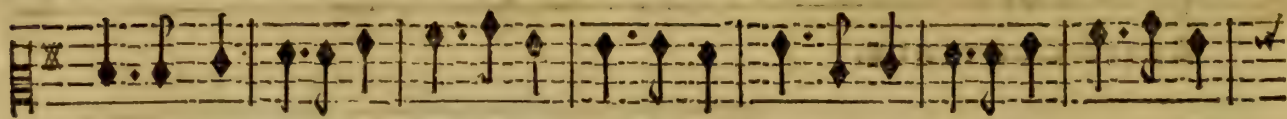
fait disparaître L'horreur des Desers, Tout le suit, c'est le Maître De tout l'Uni-



fait disparaître L'horreur des Desers, Tout le suit, c'est le Maître De tout l'Uni-



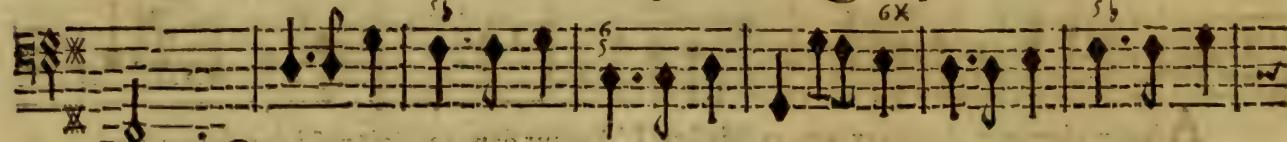
BASSE-CONTINUE.



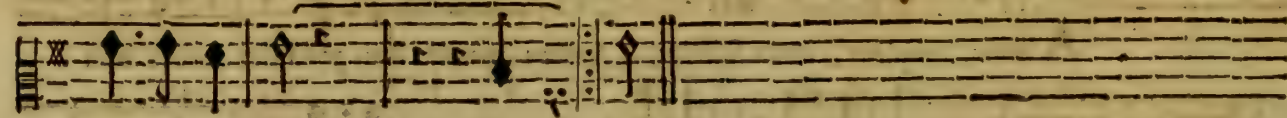
vers, Quel Empire doit estre Plus doux que ses fers? Quel Empire doit estre Plus



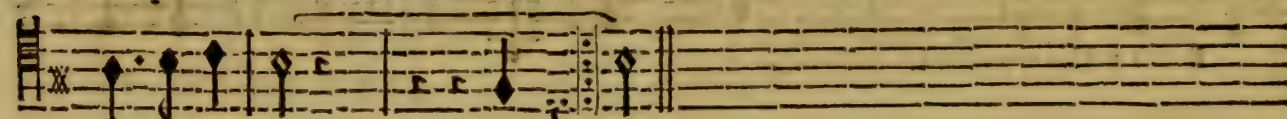
vers, Quel Empire doit estre Plus doux que ses fers? Quel Empire doit estre Plus



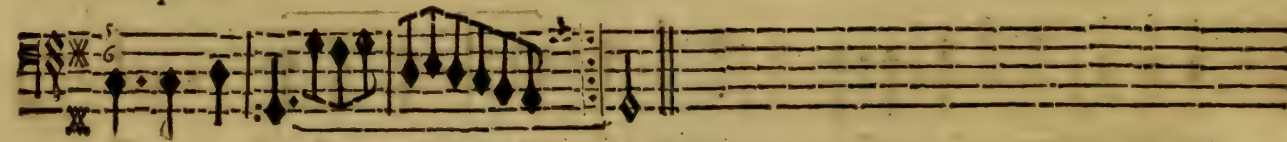
BASSE-CONTINUE.



doux que ses fers. Il fers?

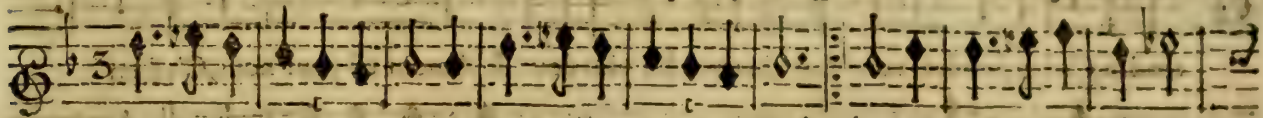


doux que ses fers. Il fers?

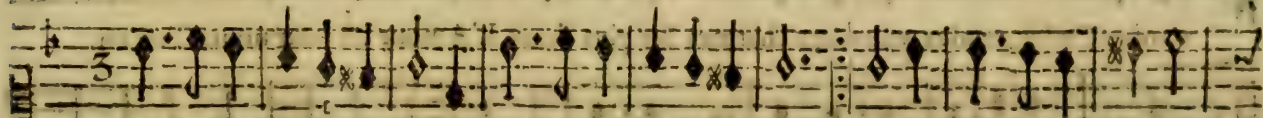


BASSE-CONTINUE.

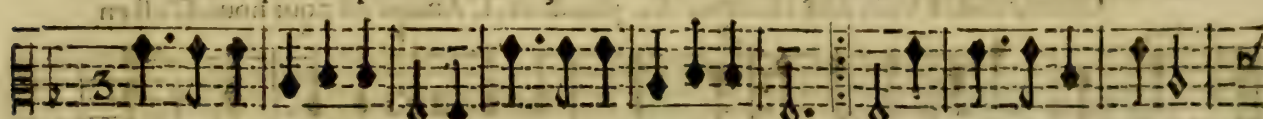
*Les Violons & les Flutes jouent le Trio qui suit, & apres Vn Berger & les deux Bergeres chantent le
mesme Trio alternativement avec les Chœurs des Nymphes qui y respondent avec les Instruments.*



Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



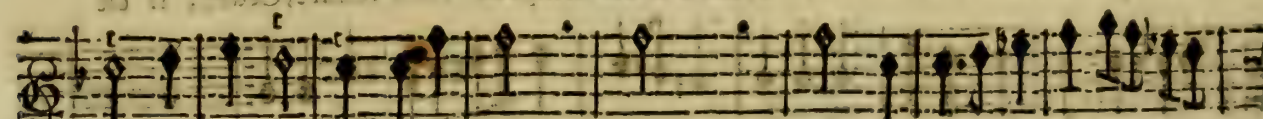
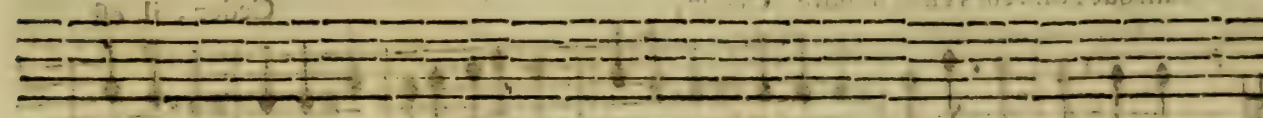
Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



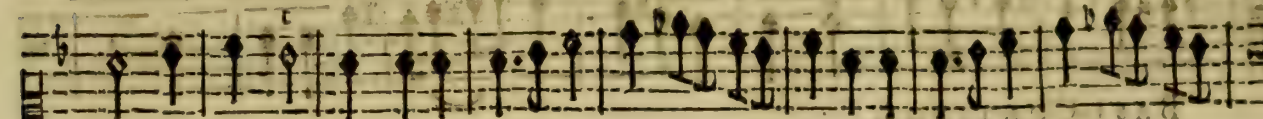
Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



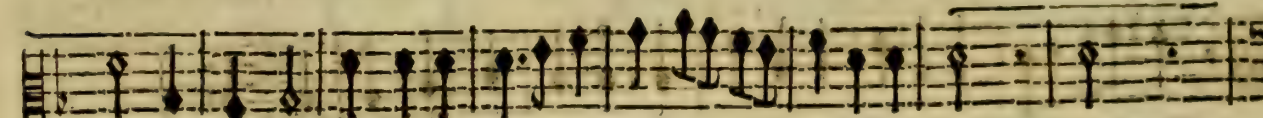
BASSE-CONTINUE.



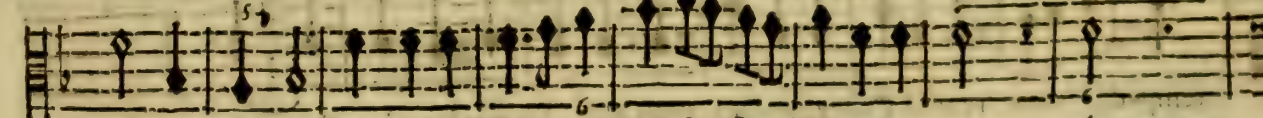
viennent vous surprendre. Cedez, Cedez, il est temps de vous
chaînes d'un cœur tendre.



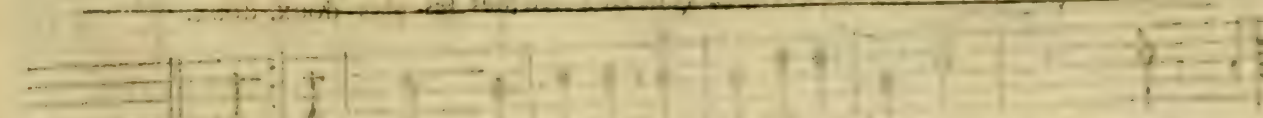
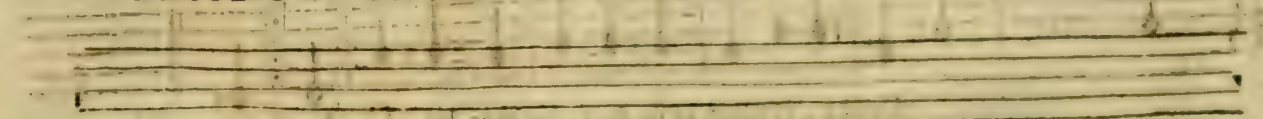
viennent vous surprendre. Cedez, il est temps de vous rendre, Cedez, il est temps de vous
chaînes d'un cœur tendre.

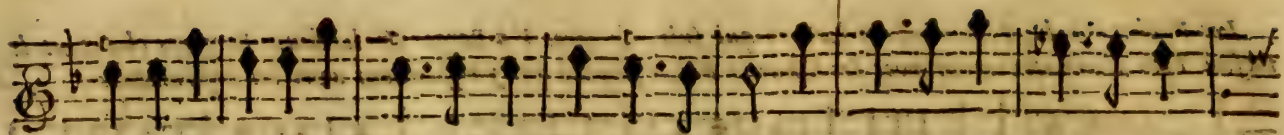


viennent vous surprendre. Cedez, il est temps de vous rendre, Cedez,
chaînes d'un cœur tendre.

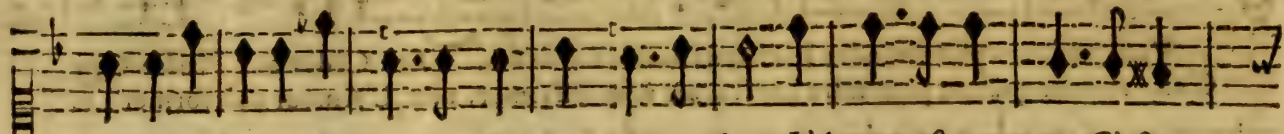


BASSE-CONTINUE.

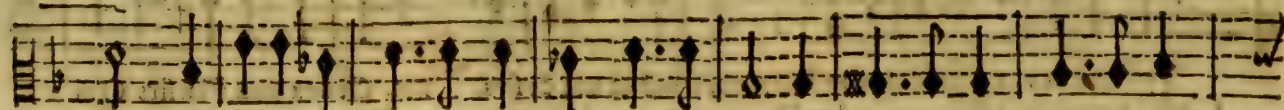




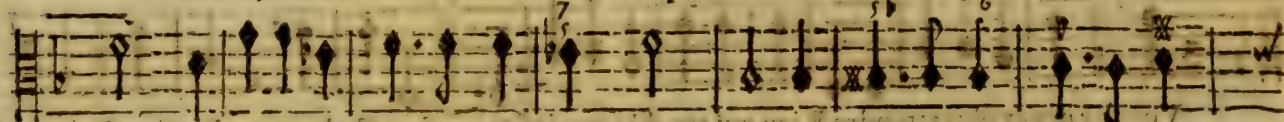
rendre. Cedez, rendez-vous Aux charmes les plus doux, L'Amour est pour nous, C'est en



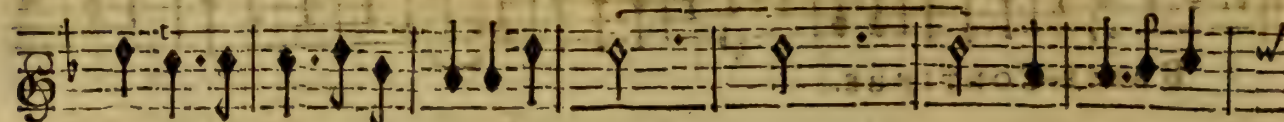
rendre. Cedez, rendez-vous Aux charmes les plus doux, L'Amour est pour nous, C'est en



Cedez, rendez-vous Aux charmes les plus doux, L'Amour est pour nous, C'est en



BASSE-CONTINUE.

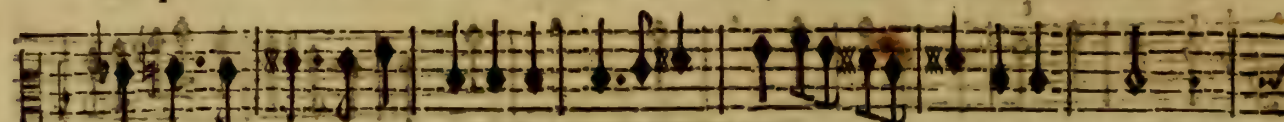


vain que l'on veut s'en deffendre. Cedez,

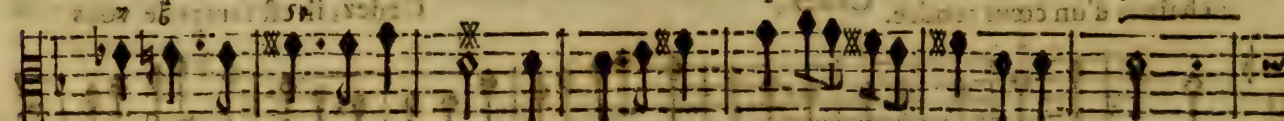
Cedez, il est



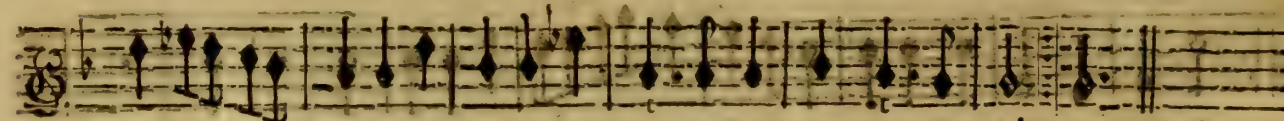
vain que l'on veut s'en deffendre. Cedez, il est temps de vous rendre, Cedez, il est



vain que l'on veut s'en deffendre. Cedez, il est temps de vous rendre. Cedez,



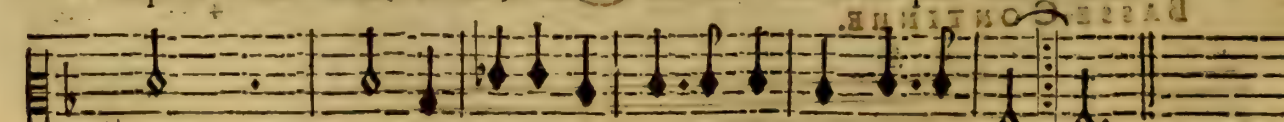
BASSE-CONTINUE.



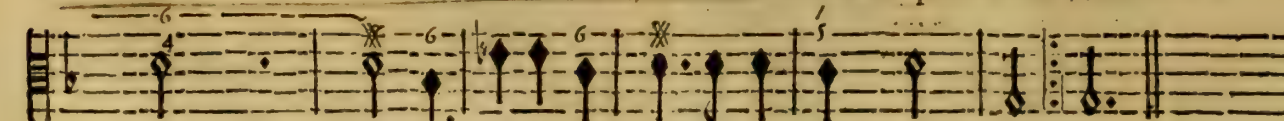
temps de vous rendre. Cedez, rendez-vous Aux charmes les plus doux. doux.



temps de vous rendre. Cedez, rendez-vous Aux charmes les plus doux. doux.



Cedez, rendez-vous Aux charmes les plus doux. doux.



BASSE-CONTINUE.

Le Berger & les deux Bergeres chantent le second Couplet: Et les Chœurs leur répondent alternativement.

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The notation consists of several measures, each containing notes of varying durations (quarter, eighth, and sixteenth notes) and rests. The ink is dark and the paper shows signs of age.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a common time signature 'C'. The first measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fifth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The sixth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The seventh measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The eighth measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4. The system ends with a double bar line.

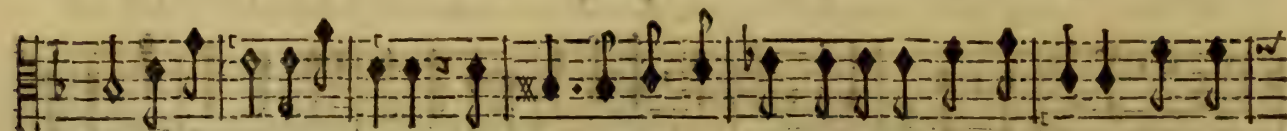
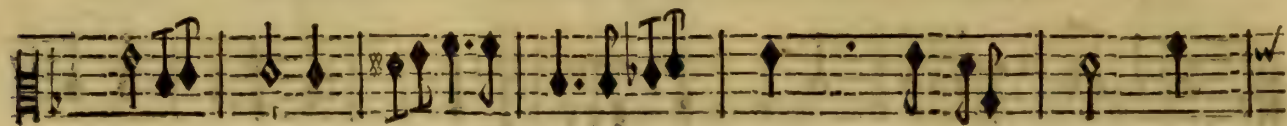
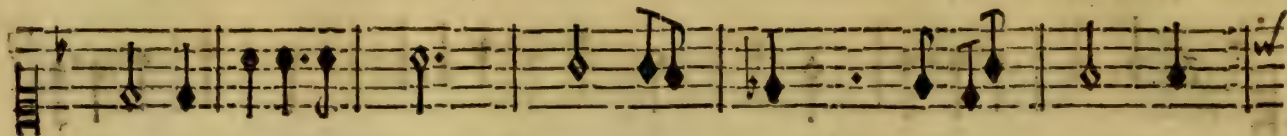
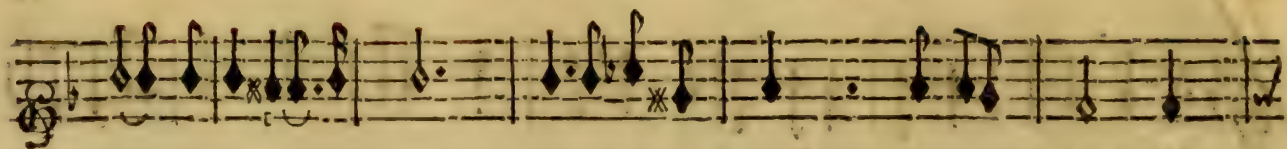
A single staff of handwritten musical notation. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The ink is dark and the paper is aged. The notation is written in a historical style, possibly from the 17th or 18th century.

Est-ce vous; Oriane. ô Ciel! est-il possible: Votre Cœur contre moy n'est-il

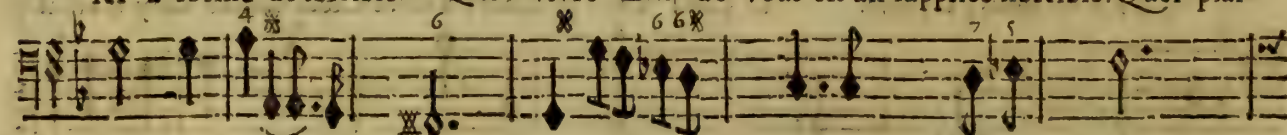
A single staff of handwritten musical notation. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests. The ink is dark and the paper shows signs of age.

The first system of musical notation, consisting of a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes, with some rests. The notation is in a historical style, with some notes having a 'C' or 'C#' symbol above them, possibly indicating a specific pitch or a typo for a note head. The system ends with a double bar line.

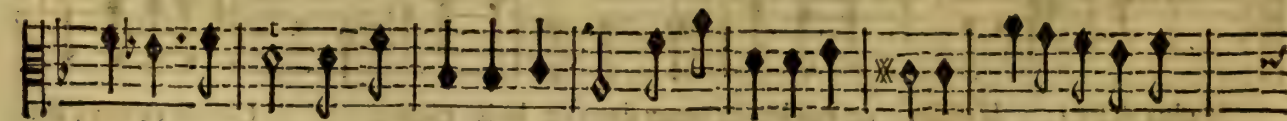
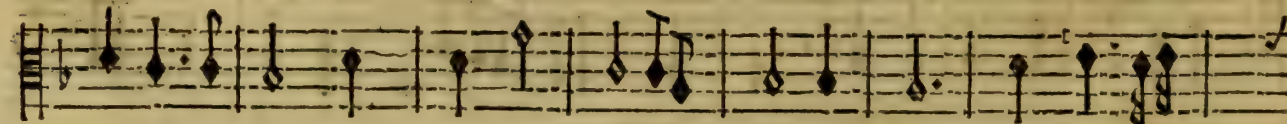
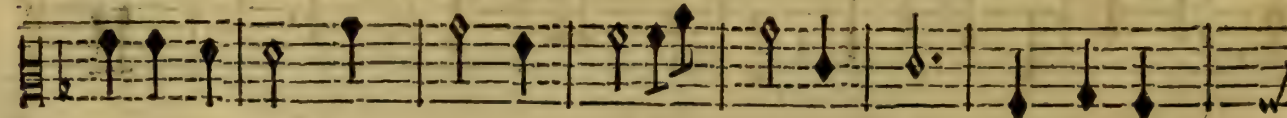
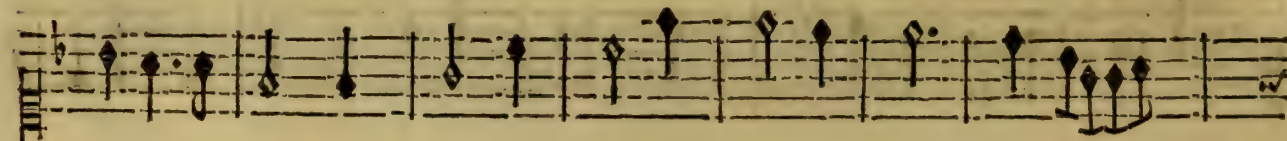
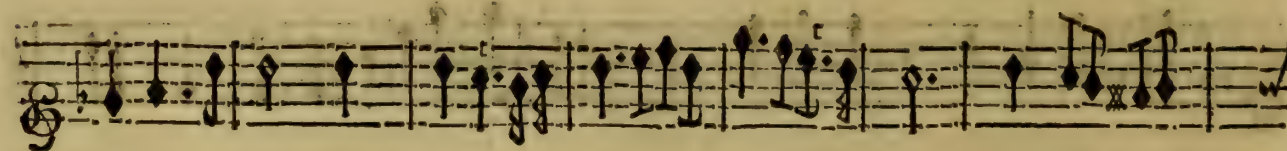
plus irrité? L'esclat de vos beaux yeux dans ce bois escarté Chasse ce que l'En-



fer a formé de terrible. Que vivre loin de vous est un supplice horrible! Quel plai-



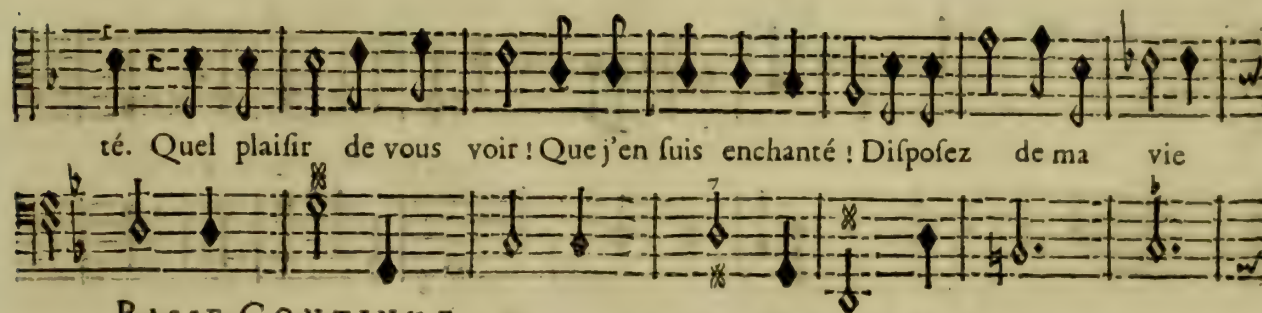
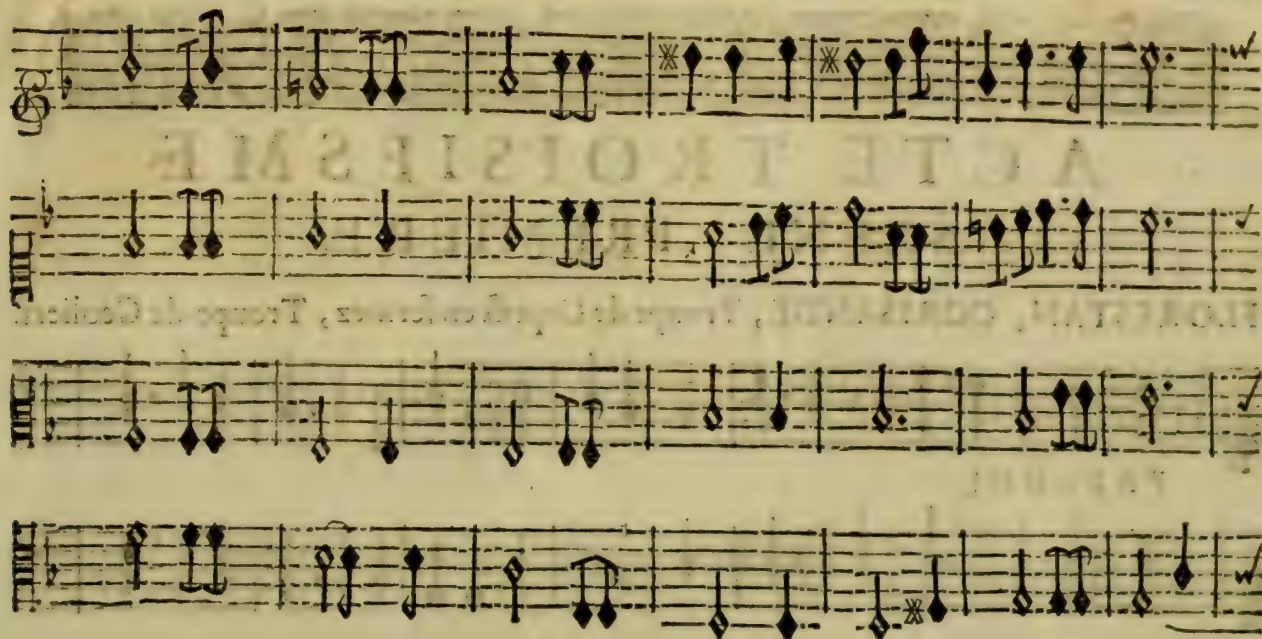
BASSE-CONTINUE.



sir de vous voir/que j'en suis enchanté! Disposez de ma vie & de maliber-

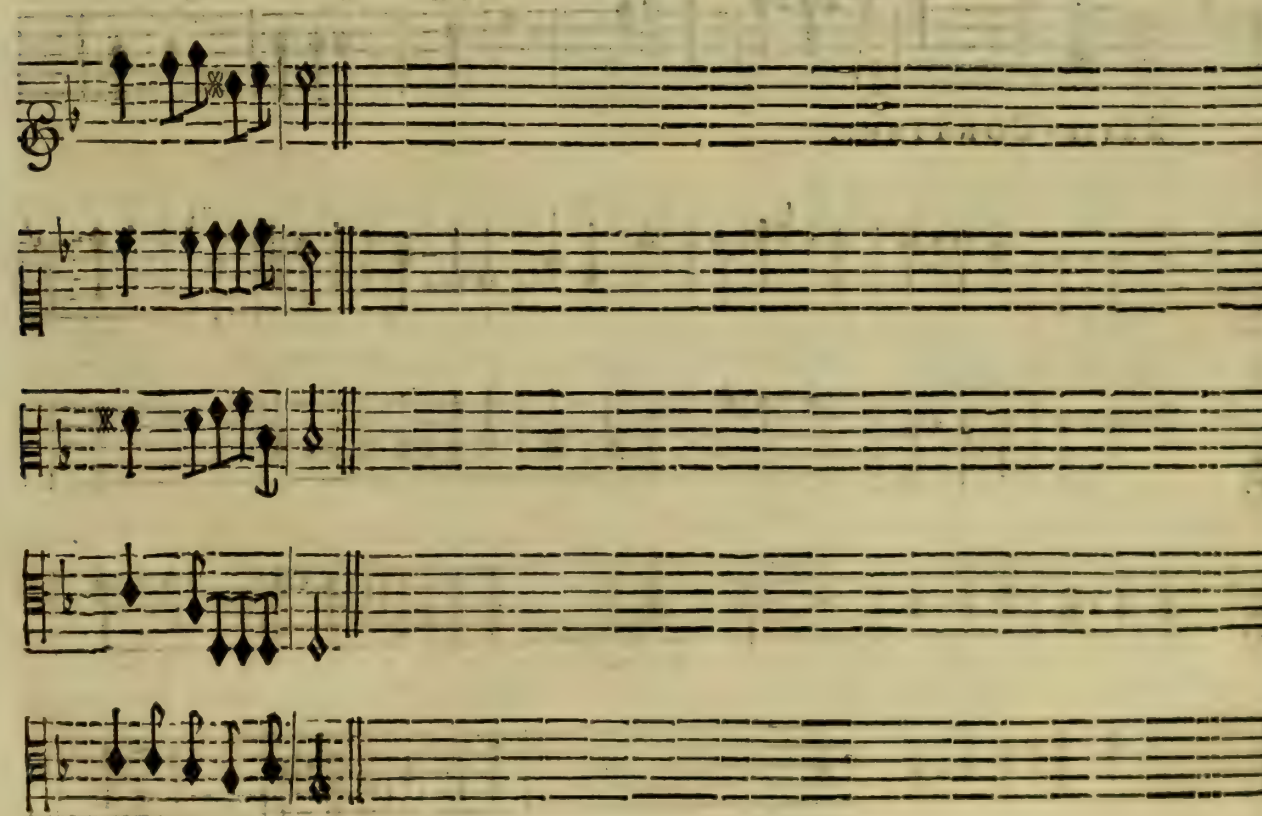


BASSE-CONTINUE.

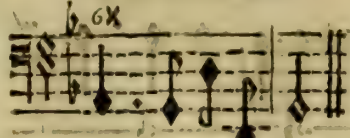


té. Quel plaisir de vous voir ! Que j'en suis enchanté ! Disposez de ma vie

BASSE-CONTINUE.



& de ma liberté.



BASSE-CONTINUE.

On reprend le petit Chœur

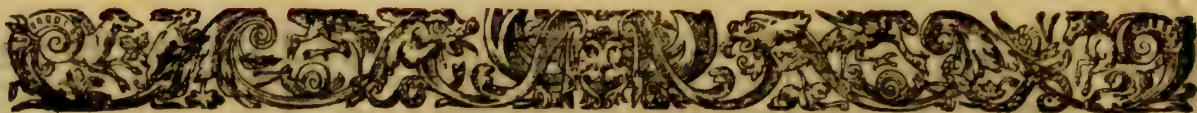


page. 92.

Non, non pour &c.

La Gigue du Prologue servira d'Entre-Acte.

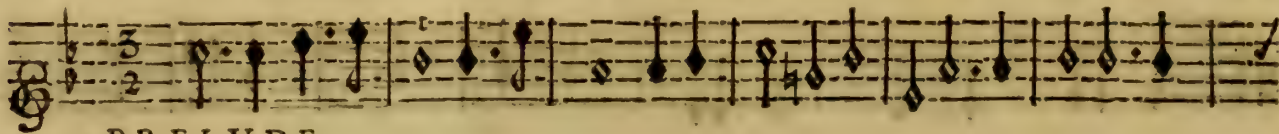
FIN DU SECOND ACTE.



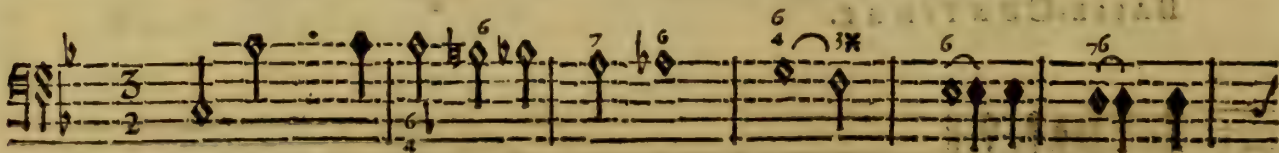
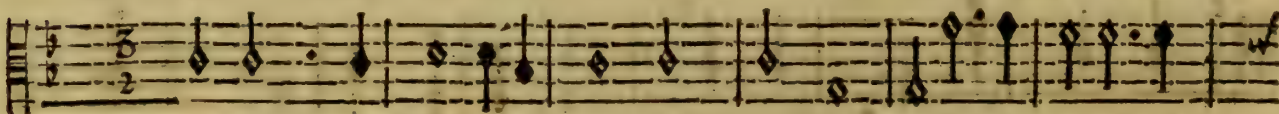
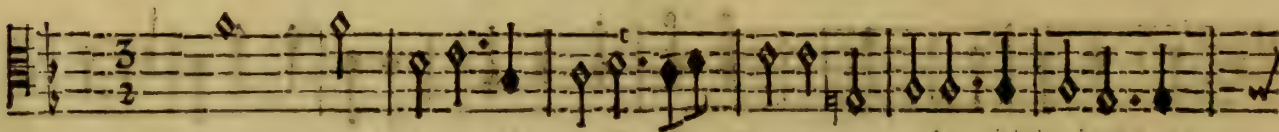
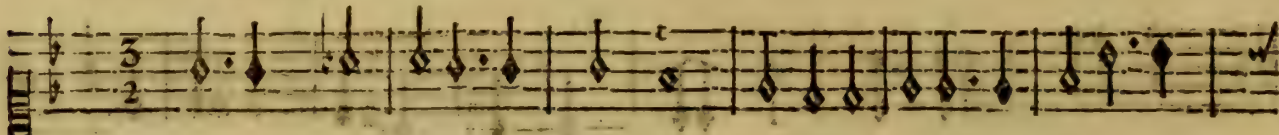
ACTE TROISIEME.

SCENE PREMIERE.

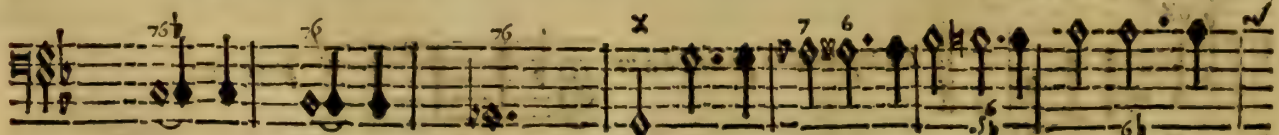
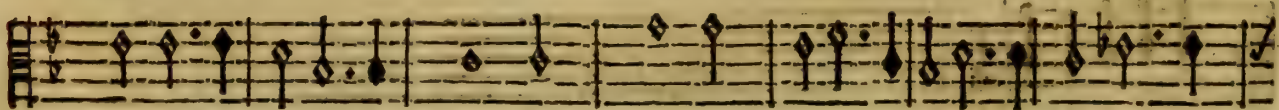
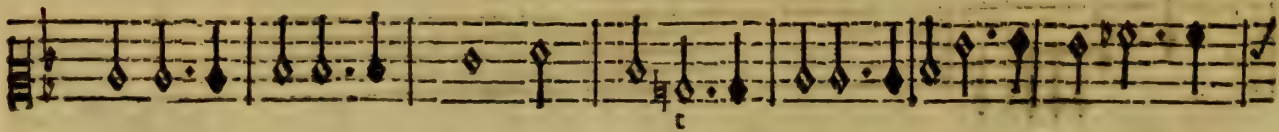
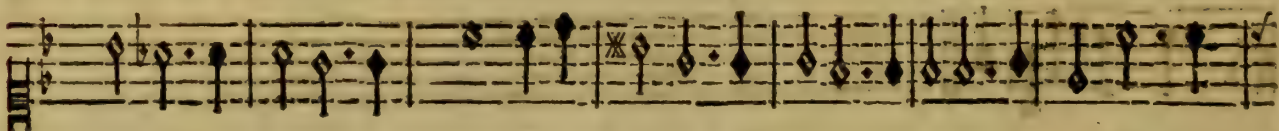
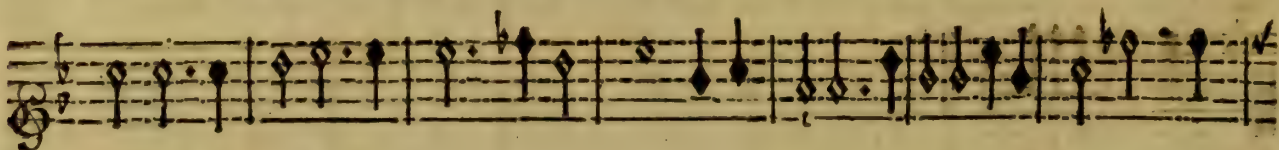
FLORESTAN, CORISANDE, Troupe de Captifs en fermez, Troupe de Geoliers.



PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.

FIN DU SECOND ACTE.

TRAGEDIE.

107

6

BASSE-CONTINUE.

6

BASSE-CONTINUE.

CHOEUR de Captifs & de Geoliers.

LES CAPTIFS.

LES GÉOLIERES.

Ciel! finissez nos ^{deux} peines. Ciel! finissez nos ^{four} peines. Vos clameurs seront vaines Vos cla-

Ciel! finissez nos peines. Ciel! finissez nos peines. Vos clameurs seront vaines. Vos cla-

Ciel! finissez nos peines. Ciel! finissez nos peines. Vos clameurs seront vaines Vos cla-

Ciel! finissez nos peines. Ciel! finissez nos peines. Vos clameurs seront vaines Vos cla-

VIOLONS.

BASSE-CONTINUE.

LES CAPTIFS

meurs feront vaines. Ciel! ô Ciel! quel supplice! hélas! Ciel! ô Ciel! quel supplice! he-
meurs feront vaines. Ciel! ô Ciel! quel supplice! hélas! Ciel! ô Ciel! quel supplice! he-
meurs feront vaines. Ciel! ô Ciel! quel supplice! quel supplice! hélas! Ciel! ô
meurs feront vaines. Ciel! ô Ciel! quel supplice! Hélas! Ciel! ô

VIOLONS.

doux.

doux.

doux.

doux.

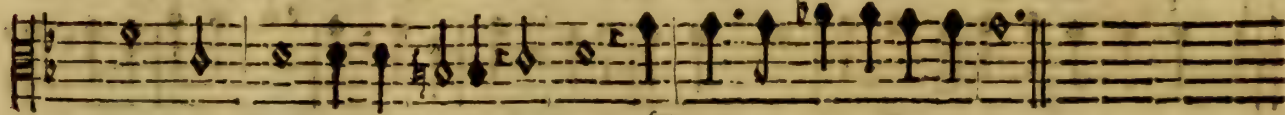
BASSE-CONTINUE.

Empty musical staves for the Basse-Continue.

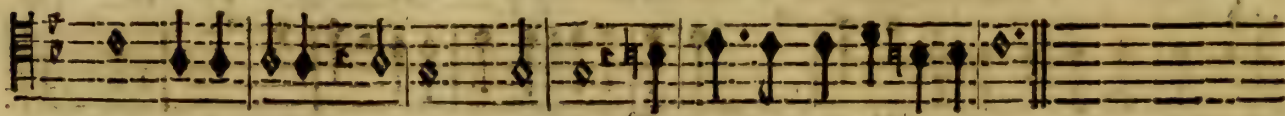
GEOLIFERS.



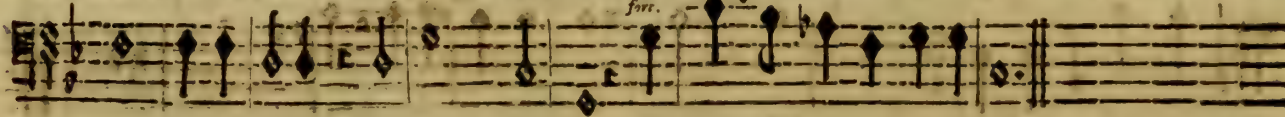
las! ô Ciel! quel supplice! hélas! *fort.* Le Ciel ne vous escoute pas.



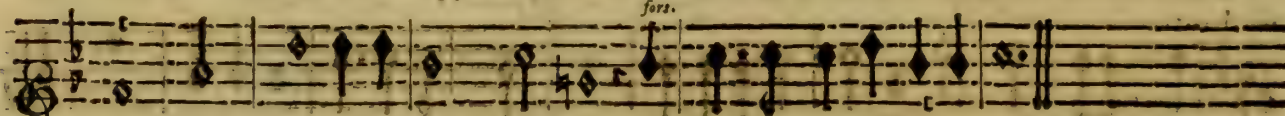
las! ô Ciel! quel supplice! hélas! *fort.* Le Ciel ne vous escoute pas.



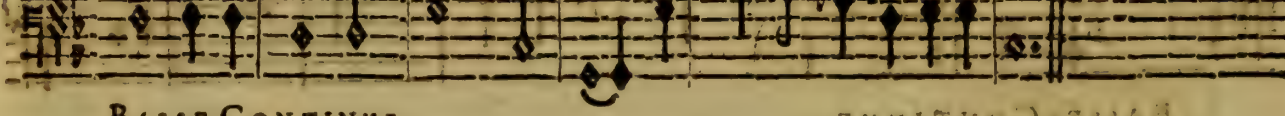
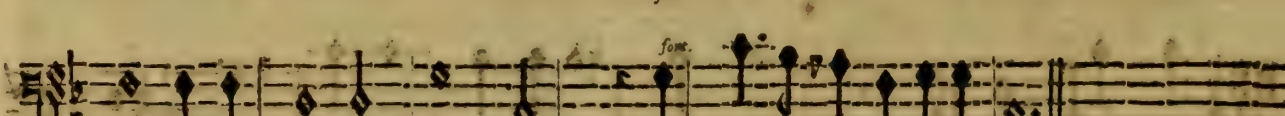
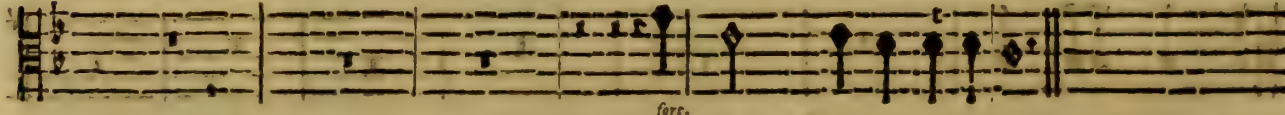
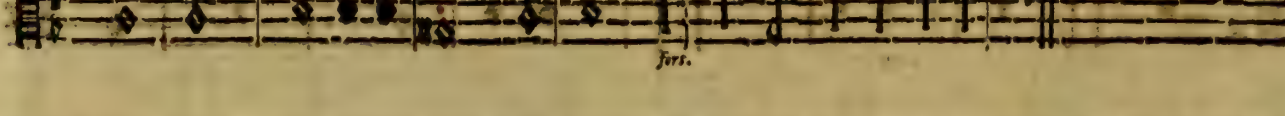
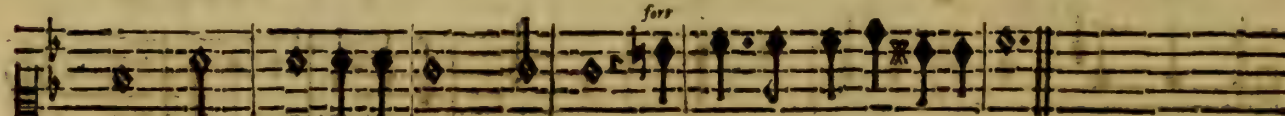
Ciel! quel supplice! hélas! hélas! *fort.* Le Ciel ne vous escoute pas.



Ciel! quel supplice! hélas! hélas! *fort.* Le Ciel ne vous escoute pas.



VIOLONS.

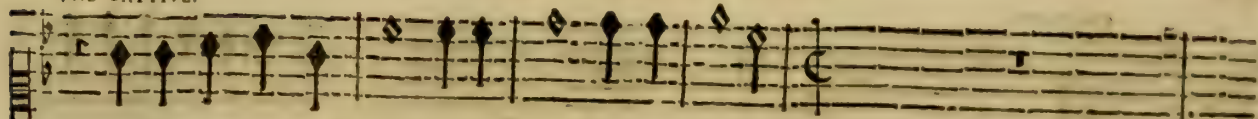


BASSE-CONTINUE.

BASSE-CONTINUE.

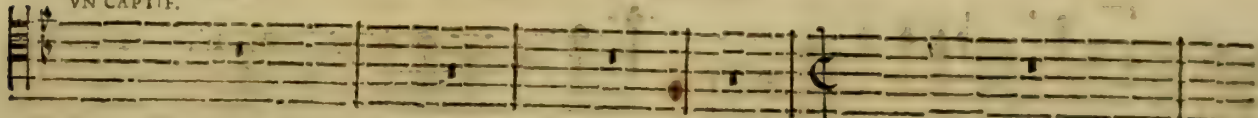


VNE CAPTIVE.



Souffrirons-nous toujours ces rigueurs inhumaines?

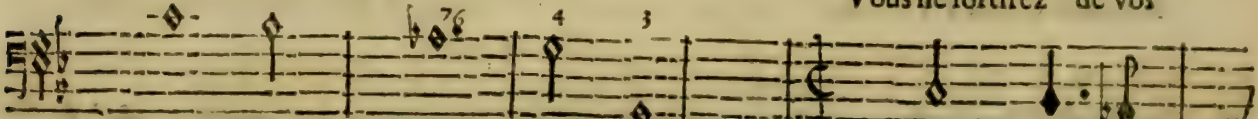
VN CAPTIF.



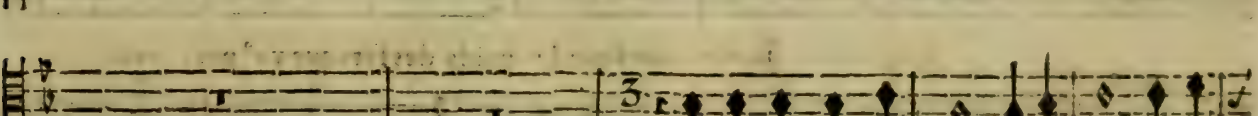
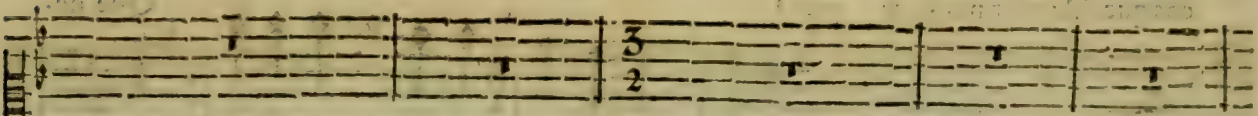
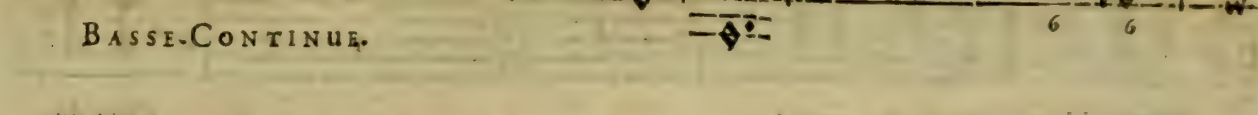
VN GEOLIER.



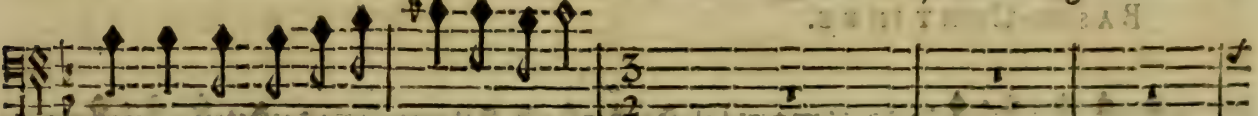
Vous ne sortirez de vos



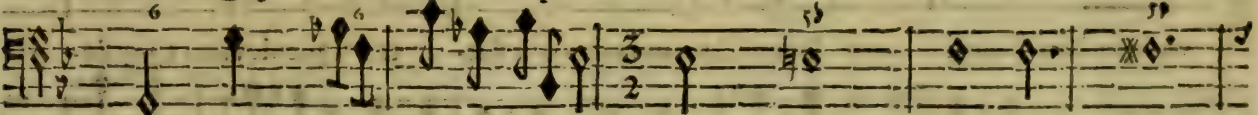
BASSE-CONTINUE.



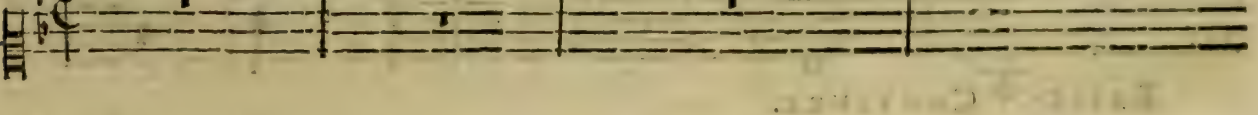
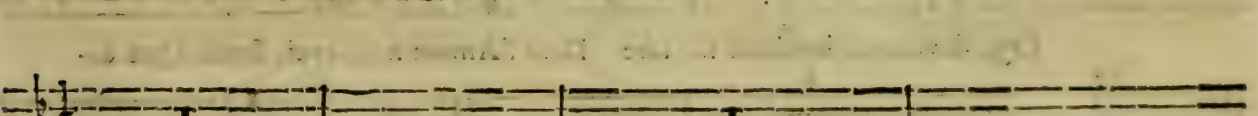
Souffrirons-nous toujours ces rigueurs inhu-



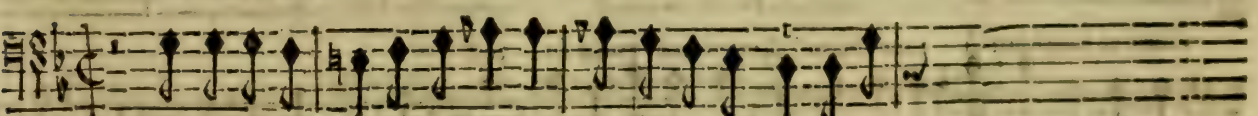
chaines Que par le secours du trépas.



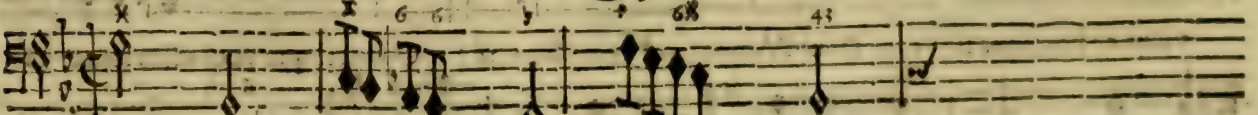
BASSE-CONTINUE.



manines?



Vous ne sortirez de vos chaînes Que par le secours du tré-



BASSE-CONTINUE.

O ij

CORISANDE.

pas. Sont-ce la les li-

FLORISTAN

Que devient ce bonheur si rare Dont l'Amour no⁹ avoit flat- té?

BASSE-CONTINUE.

ens que l'Amour nous pre- pare? Que de-

Je ne sens que le poids des fers que vo⁹ por- rez.

BASSE-CONTINUE.

vient ce bon-heur si rare Dont l'Amour nous avoit flat- té? Que devient Que de-

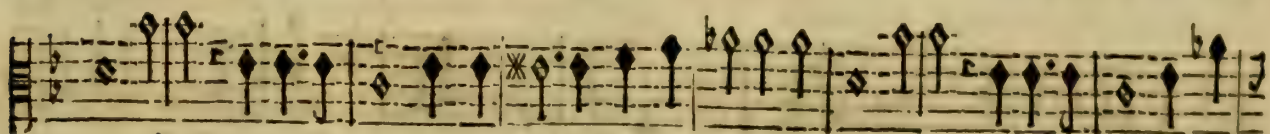
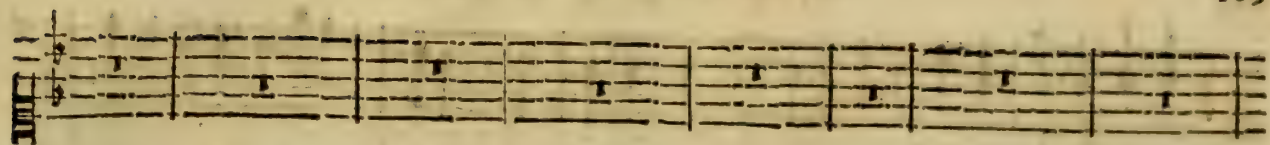
Que devient ce bonheur si rare Dont l'Amour nous avoit flatté? Que de-

BASSE-CONTINUE.

vient ce bonheur si rare Dont l'Amour no⁹ avoit flat- té?

vient ce bonheur si rare Dont l'Amour no⁹ avoit flat- té? O mort que vous estes lente! O

BASSE-CONTINUE.



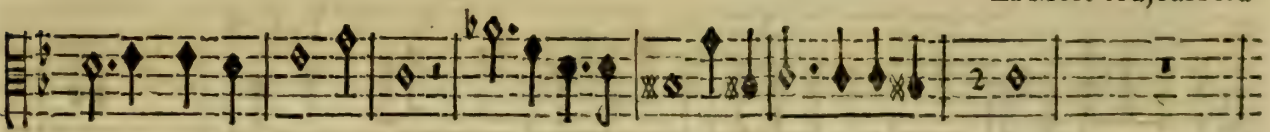
mort! ô funeste mort! Répondez à mon attente; O mort! ô funeste mort! Termi-



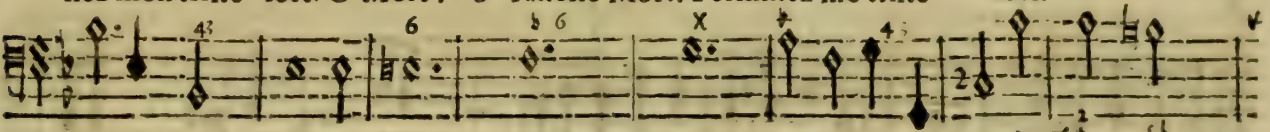
BASSE-CONTINUE.



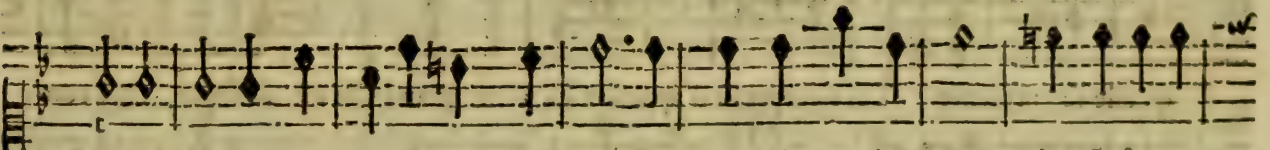
La Mort toujours cru-



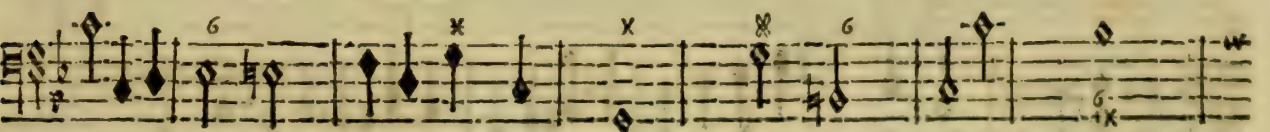
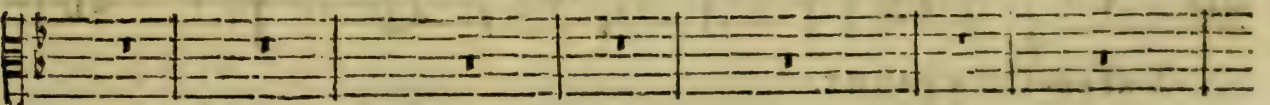
nez mon triste fort. O Mort! ô funeste Mort! Terminez mô triste fort.



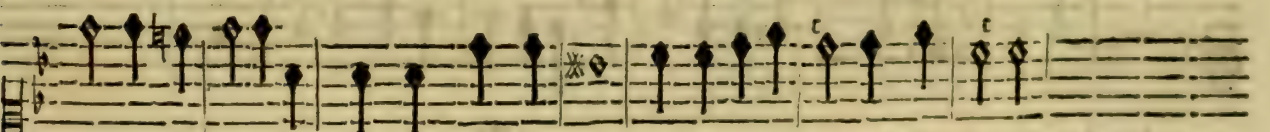
BASSE-CONTINUE.



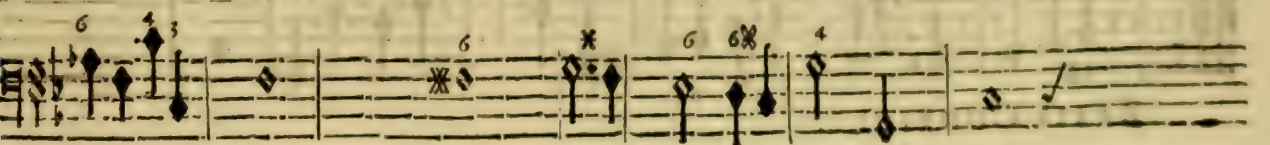
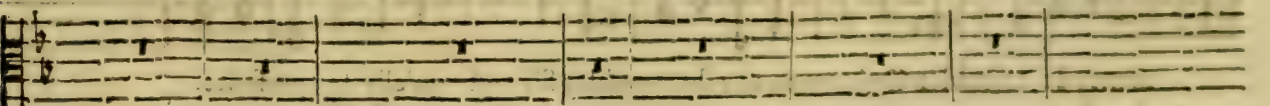
elle Aime à trancher des jours heureux, Et n'entend point les vœux D'un Infortu-



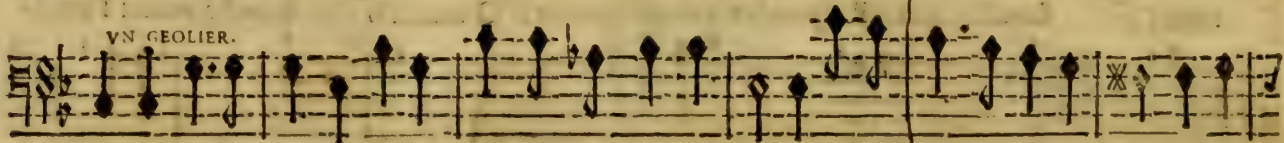
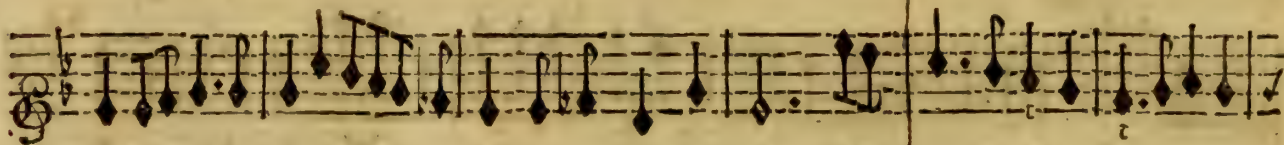
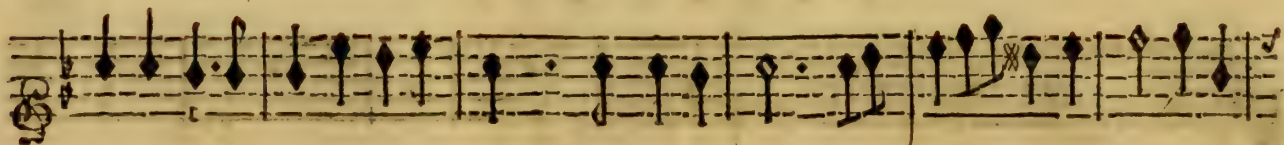
BASSE-CONTINUE.



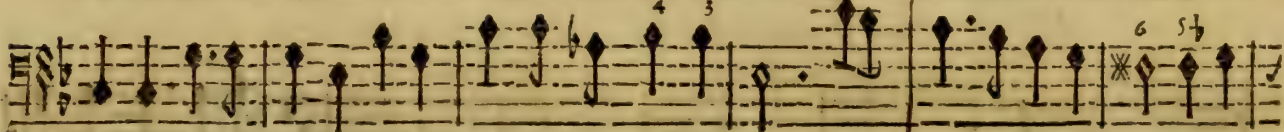
né qui l'appelle. Et n'entend point les vœux D'un Infortuné qui l'appelle.



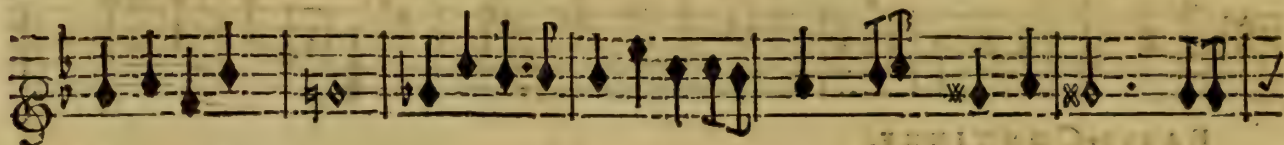
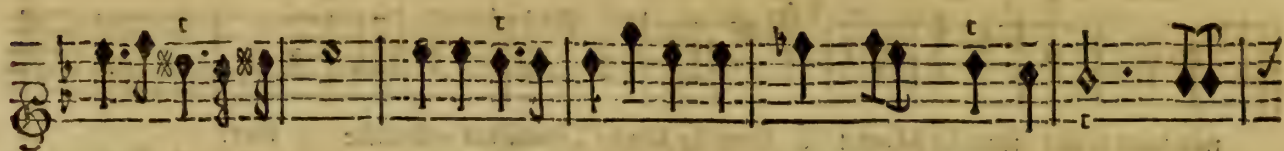
BASSE-CONTINUE.



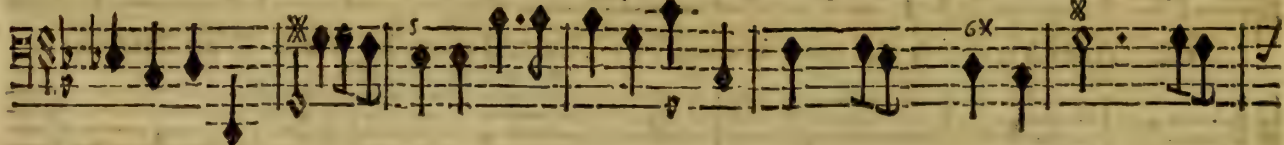
Tel s'empresse d'appeller La Mort quand elle est absente, Qui commence de trembler Si-tost



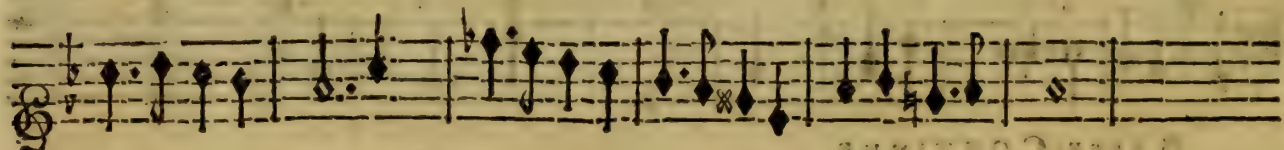
BASSE-CONTINUE.



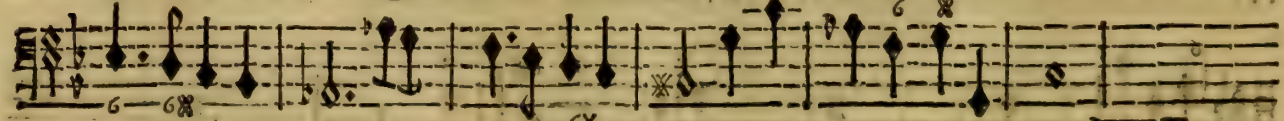
qu'elle se presente. Tel s'empresse d'appeller La Mort quand elle est absente, Qui com-



BASSE-CONTINUE.



mence de trembler Qui commence de trembler Si-tost qu'elle se presente.

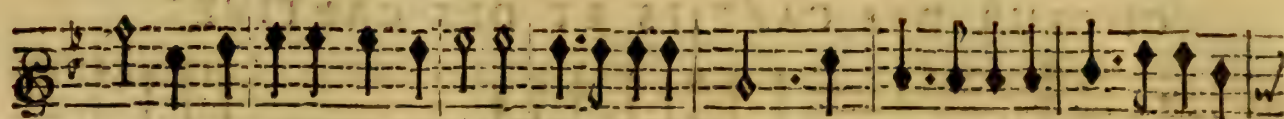


BASSE-CONTINUE.

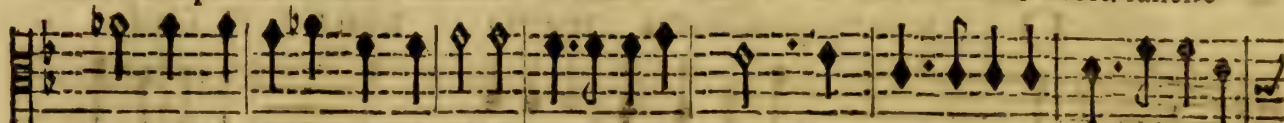
BASSE-CONTINUE.

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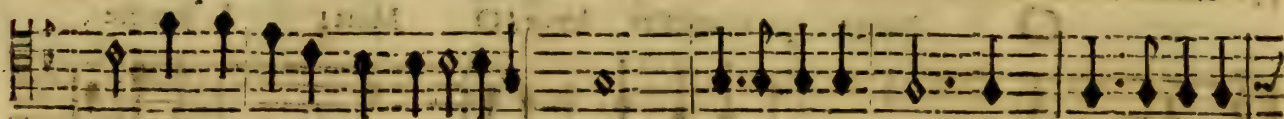
BASSE-CONTINUE.



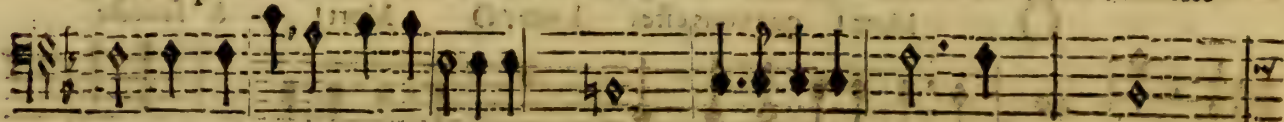
Mort! Répondez à mon attente: O funeste Mort! O Mort! funeste Mort! funeste



Mort! Répondez à mon attente: O funeste Mort! O Mort! funeste Mort! funeste



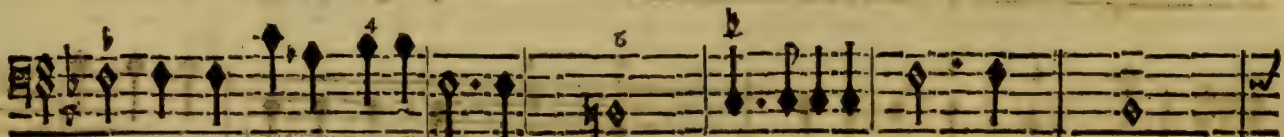
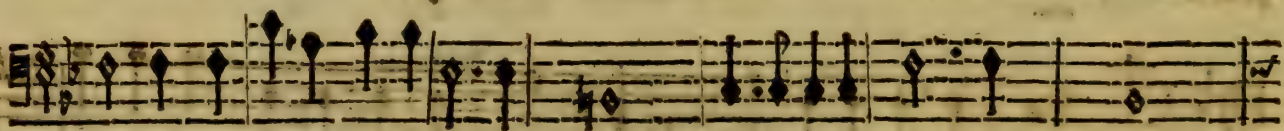
Mort! Répondez à mon attente! O Mort! O funeste Mort! O Mort! funeste



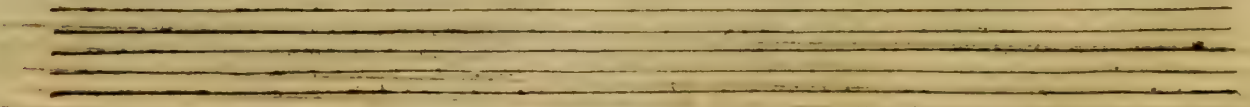
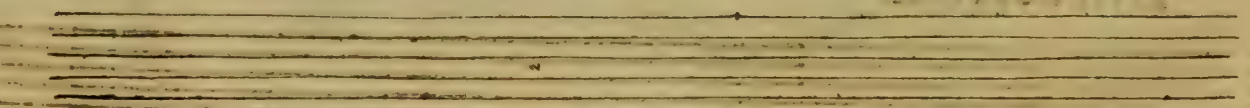
dez Répondez à mon attente! O Mort! O funeste Mort! O Mort!

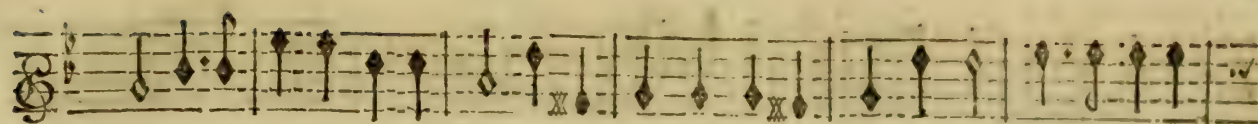


VIOLONS.

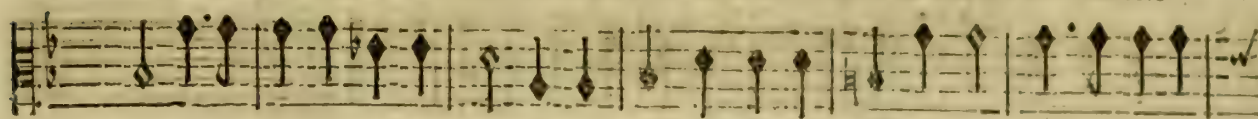


BASSE-CONTINUE.

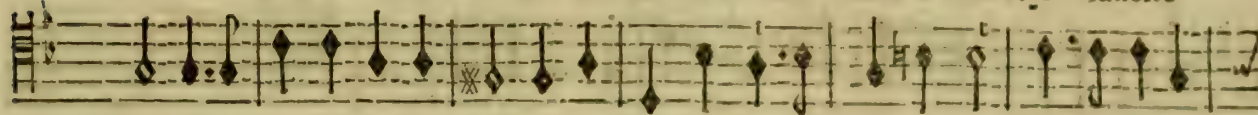




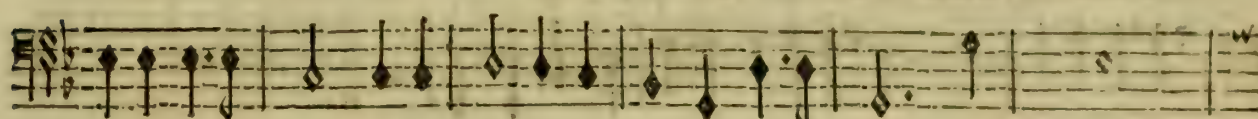
Mort Terminez mon triste fort. Terminez mon triste fort. O Mort ! ô funeste



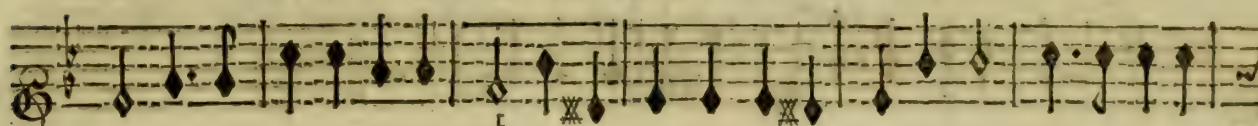
Mort Terminez mon triste fort. Terminez mon triste fort. O Mort ! ô funeste



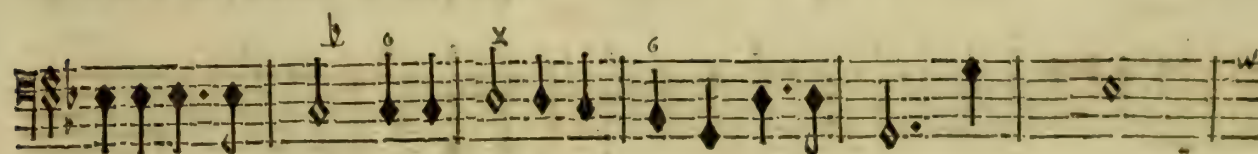
Mort Terminez mon triste fort. Terminez mon triste fort. ô Mort ! ô funeste



ô funeste Mort Terminez Terminez mon triste fort. O Mort !



VIOLONS.



BASSE-CONTINUE.



Mort Terminez mon triste fort. Terminez mon triste fort.



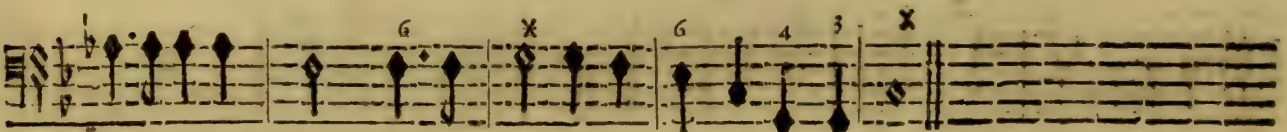
Mort Terminez mon triste fort. Terminez mon triste fort.



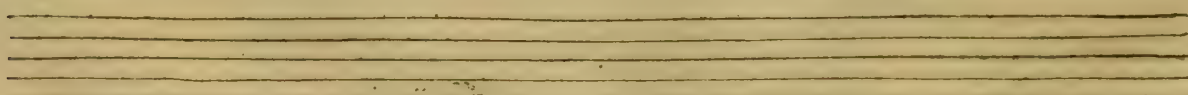
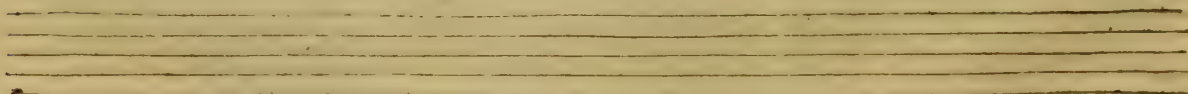
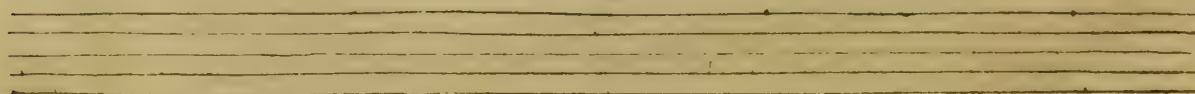
Mort! funeste Mort Terminez Terminez mon triste fort.



ô funeste Mort Terminez Terminez mon triste fort.

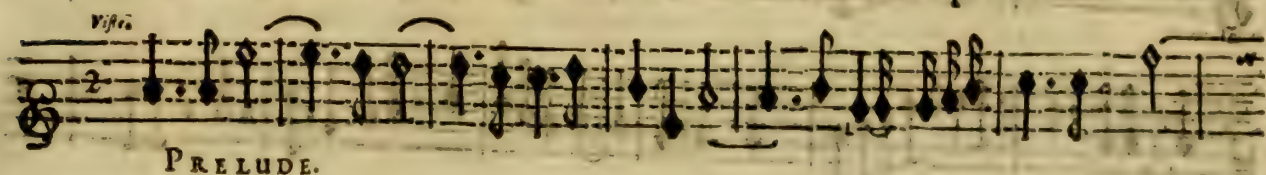


BASSE-CONTINUE.

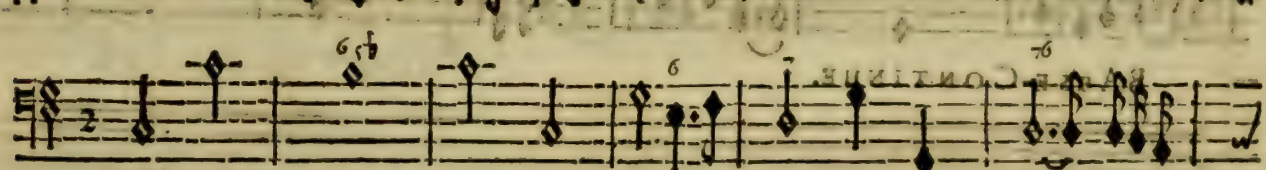
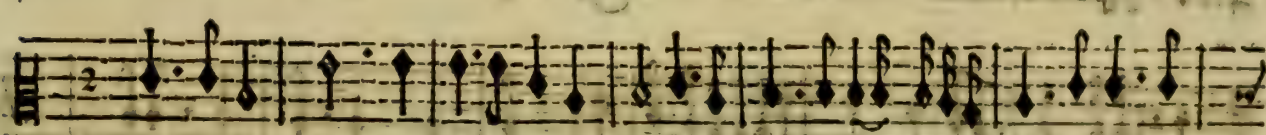


SCENE II.

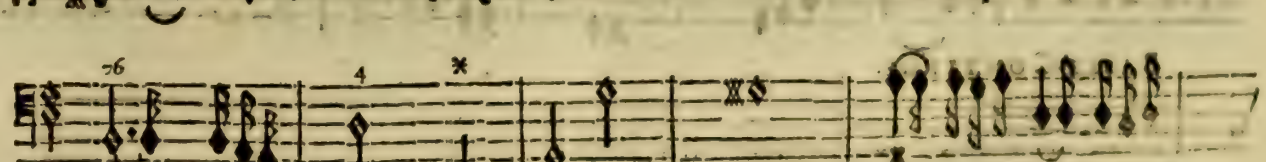
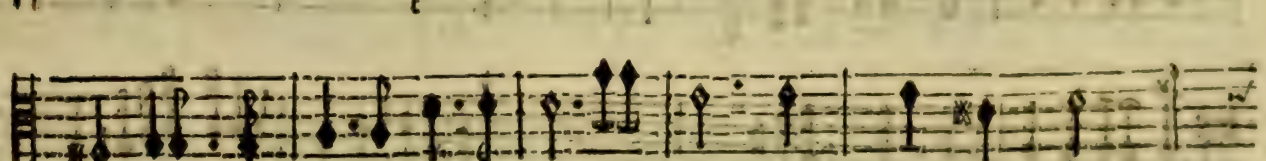
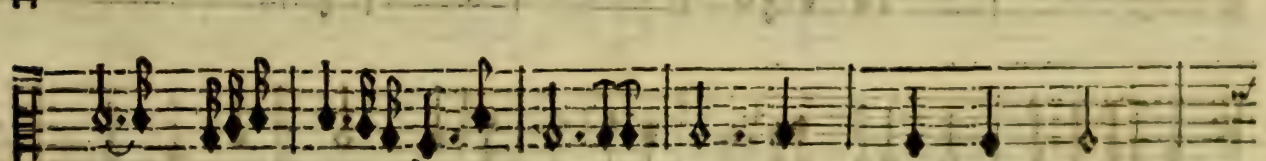
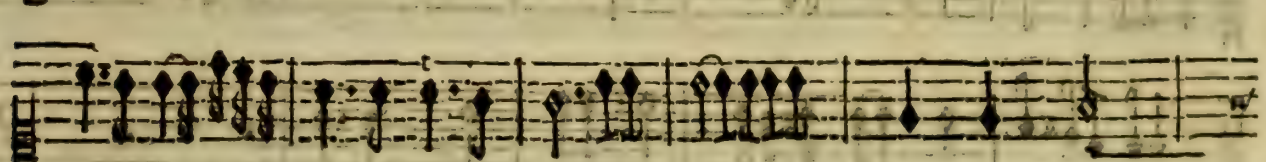
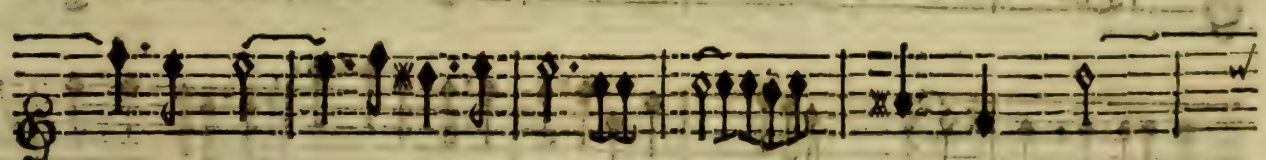
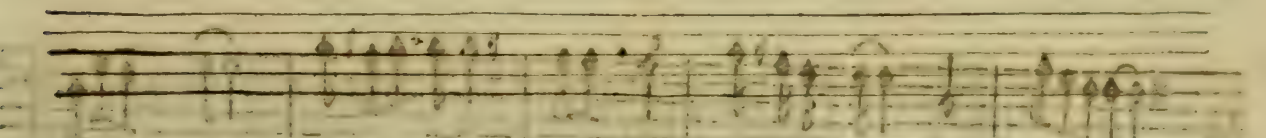
ARCABONNE & les memes Acteurs de la Scene précédente.



PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.

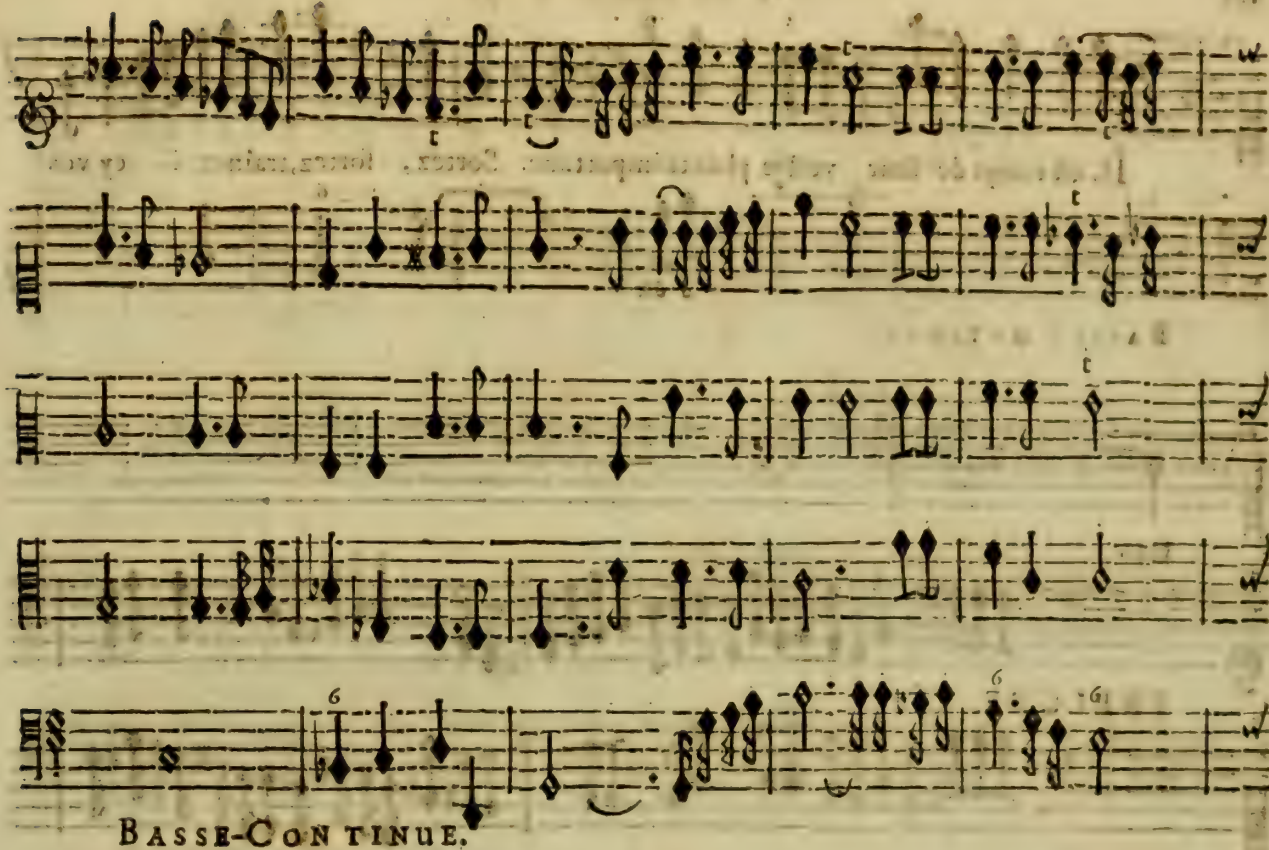


The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third and fourth staves are also bass clefs. The fifth staff is a bass clef with figured bass notation, including figures such as 56, x, 7, 6, 4, x, and x. The music is written in a historical style with various note values and rests.

BASSE-CONTINUE.

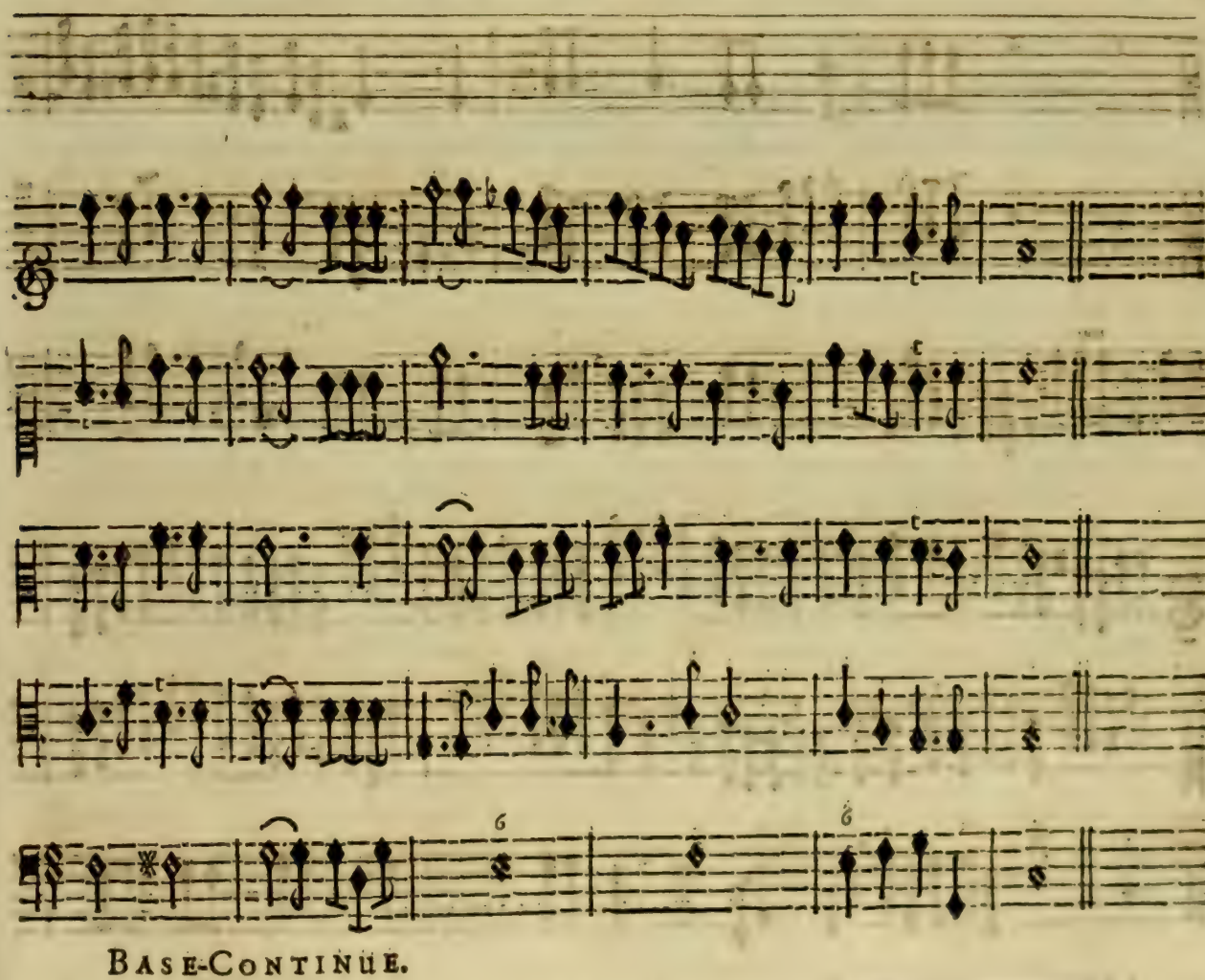
The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third and fourth staves are also bass clefs. The fifth staff is a bass clef with figured bass notation, including figures such as 6, 4, x, 7, 6, 4, x, and x. The music is written in a historical style with various note values and rests.

BASSE-CONTINUE.



Musical score for the first system, featuring five staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The fifth staff is labeled "BASSE-CONTINUE." below it.

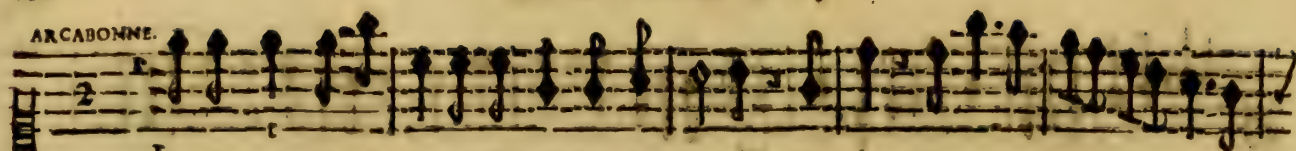
BASSE-CONTINUE.



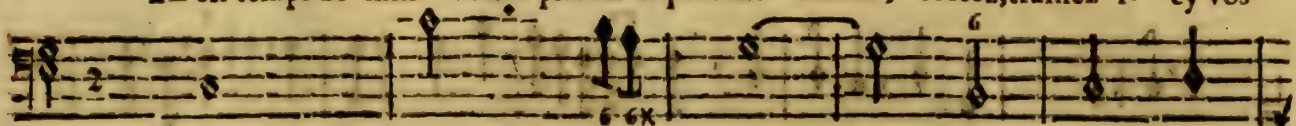
Musical score for the second system, featuring five staves. The notation includes treble and bass clefs, various note values, rests, and accidentals. The fifth staff is labeled "BASE-CONTINUE." below it.

BASE-CONTINUE.

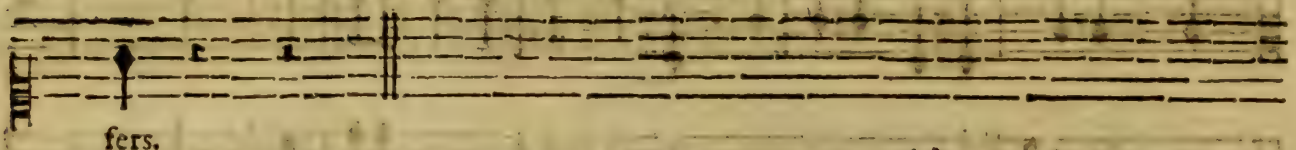
ARCABONNE.



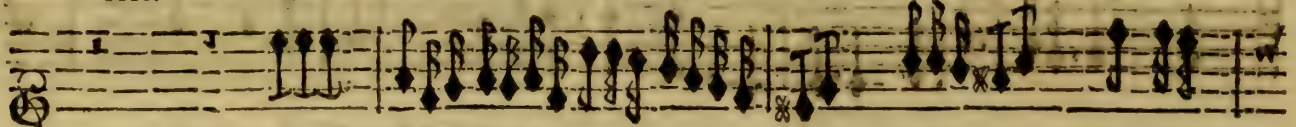
Il est temps de finir vostre plainte importune. Sortez, sortez, traînez i- cy vos



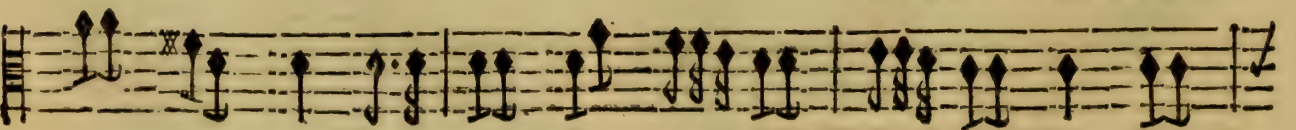
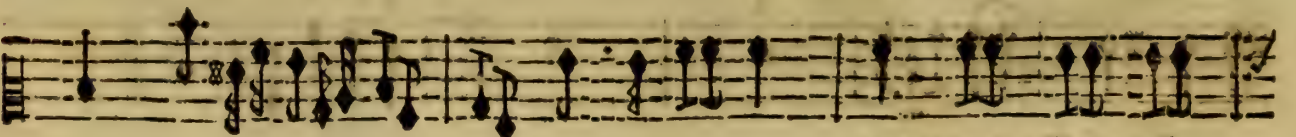
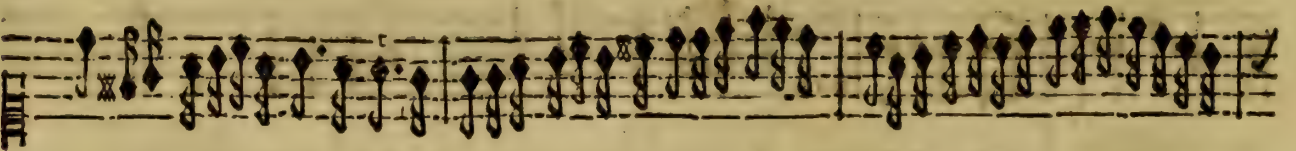
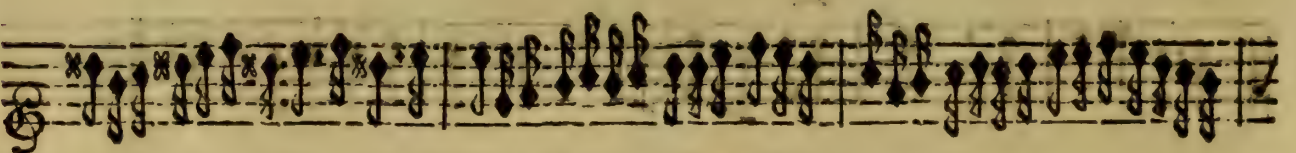
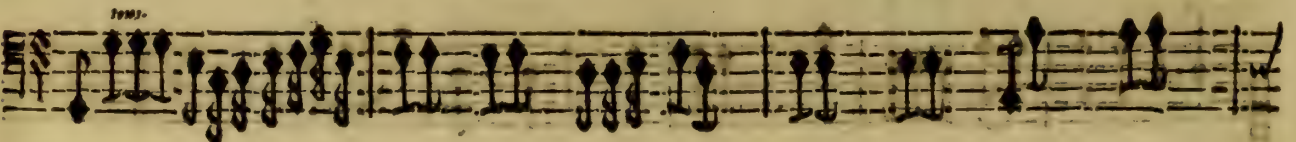
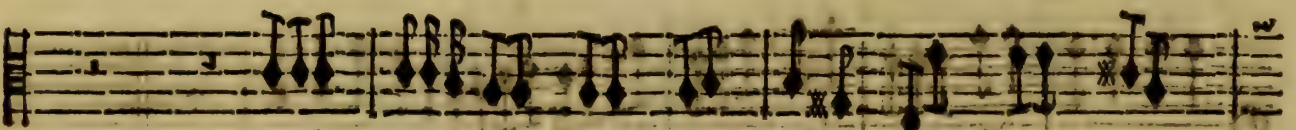
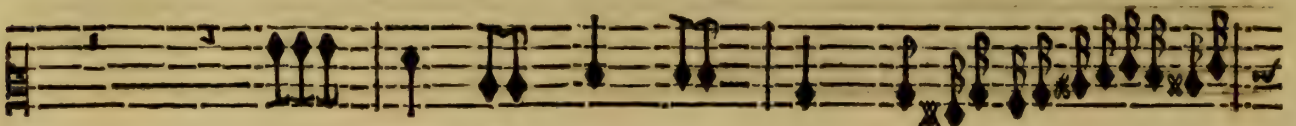
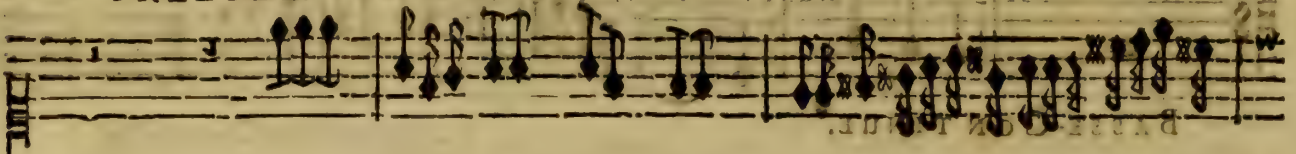
BASSE-CONTINUE.



fers.



PRELUDE.



TRAGÉDIE.

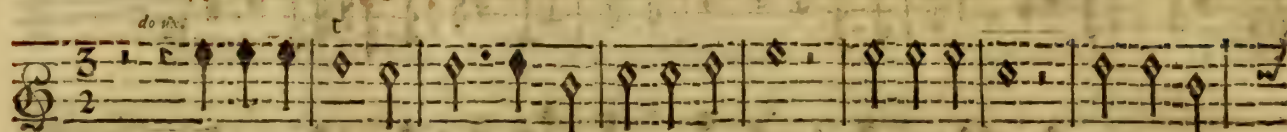
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The musical score consists of five staves. The first staff is in treble clef, and the others are in alto clef. The notation includes various musical symbols such as notes, rests, and accidentals. The fifth staff has a '76' marking below it.

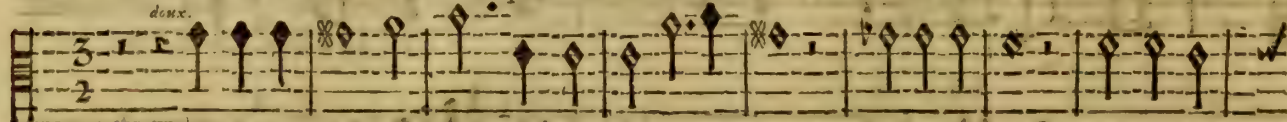
BASSE-CONTINUE.

Ten empty musical staves for the Basse-Continue section.

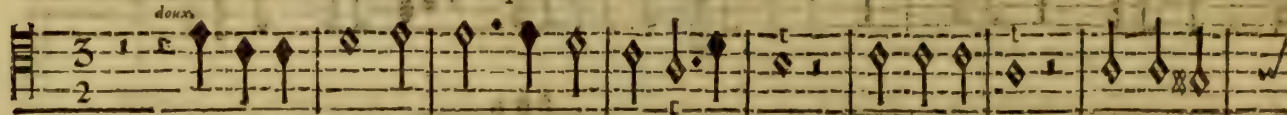
CHOEUR DE CAPTIFS.



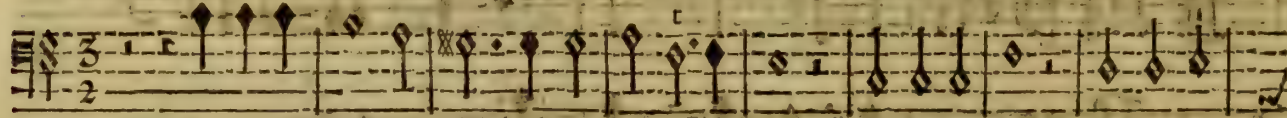
Contentez-vous des maux que nous avons soufferts, Faites cesser nostre infor-



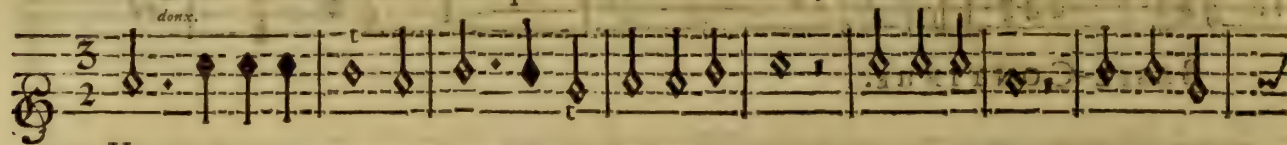
Contentez-vous des maux que nous avons soufferts, Faites cesser nostre infor-



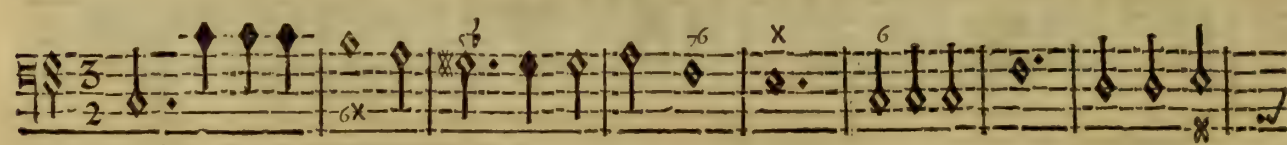
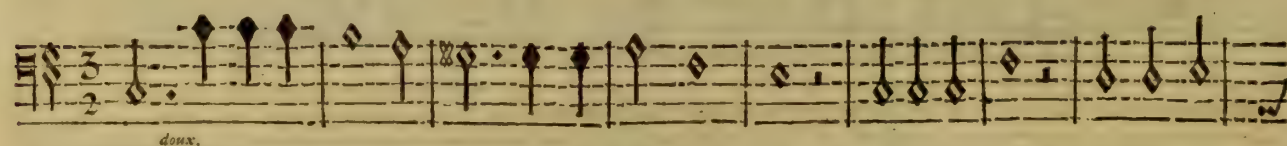
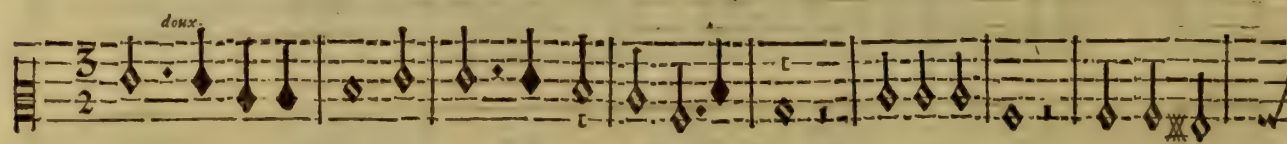
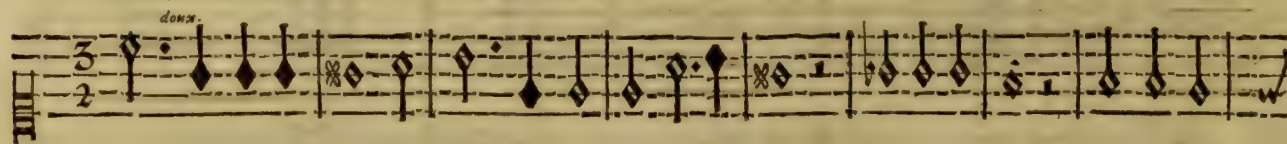
Contentez-vous des maux que nous avons soufferts, Faites cesser nostre infor-



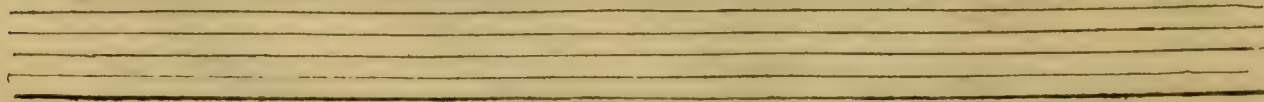
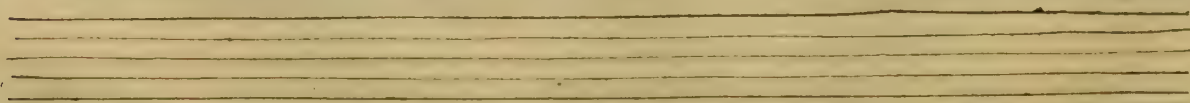
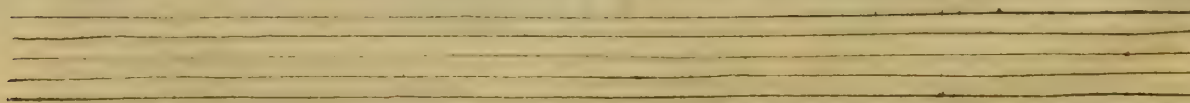
Contentez-vous des maux que nous avons soufferts, Faites cesser nostre infor-

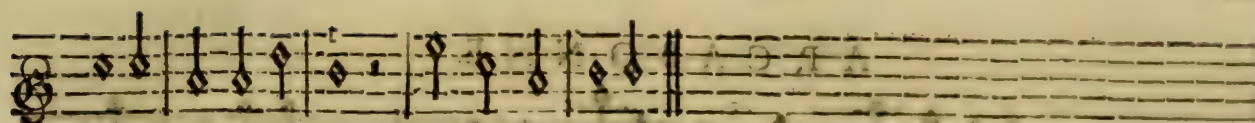


VIOLONS.

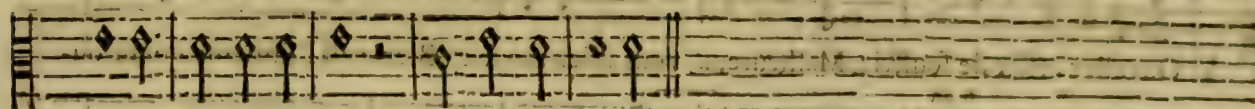


BASSE-CONTINUE.

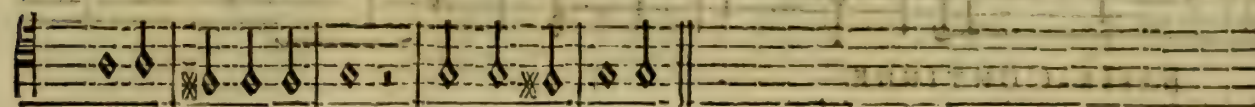




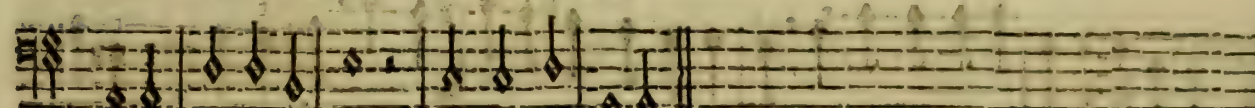
tune. Faites cesser nostre infortune.



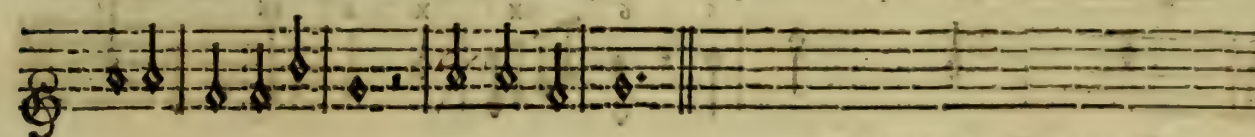
tune, Faites cesser nostre infortune.



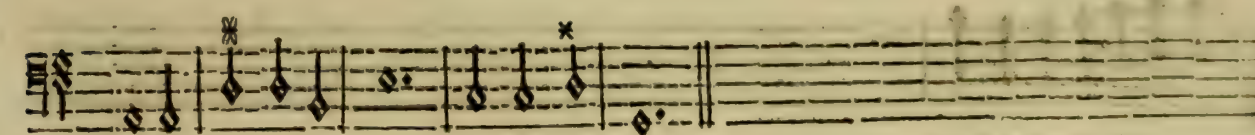
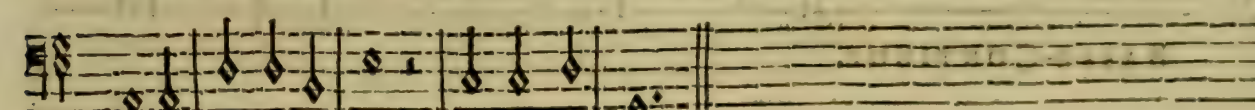
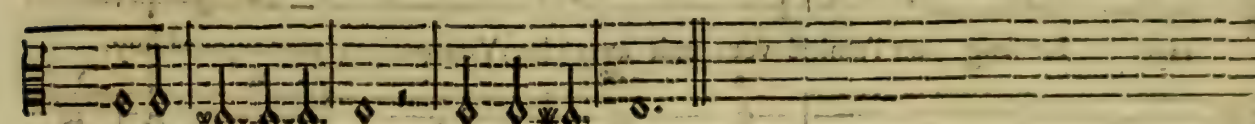
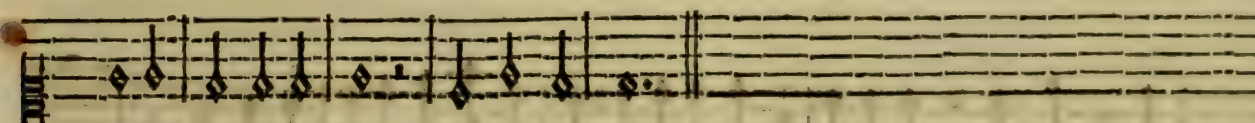
tune. Faites cesser nostre infortune.



tune. Faites cesser I. nostre infortune.

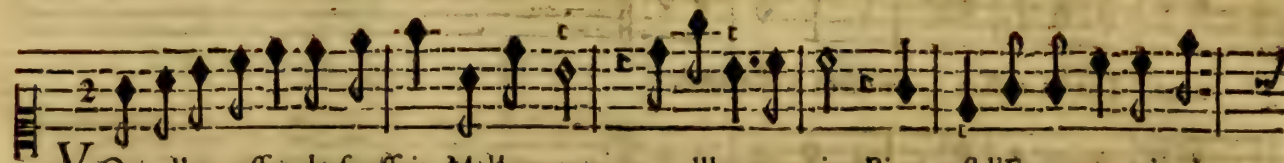


FIN DE L'OPERA

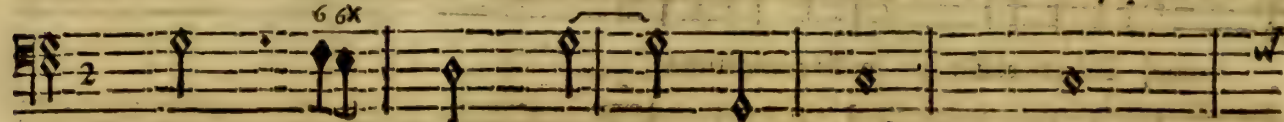


BASSE-CONTINUE.

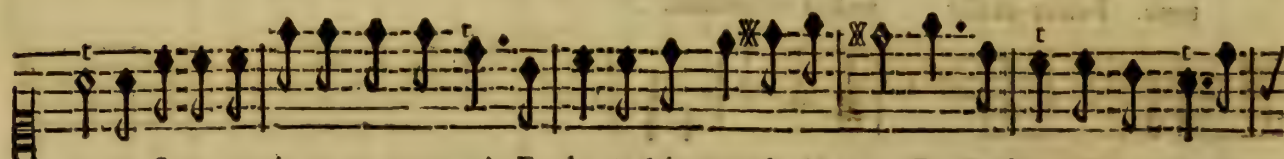
ARCA B O N N E.



Vous allez cesser de souffrir, Malheureux, vous allez mourir. Bien-tôt l'Ennemy qui m'ou-



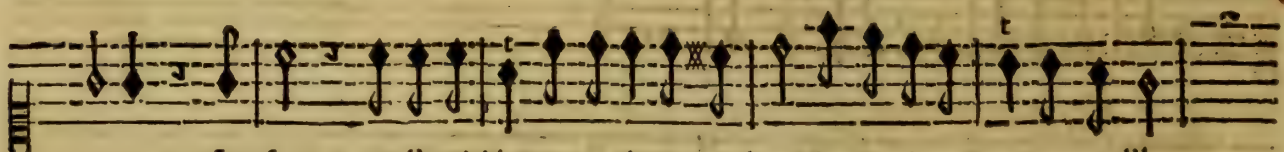
BASSE-CONTINUE.



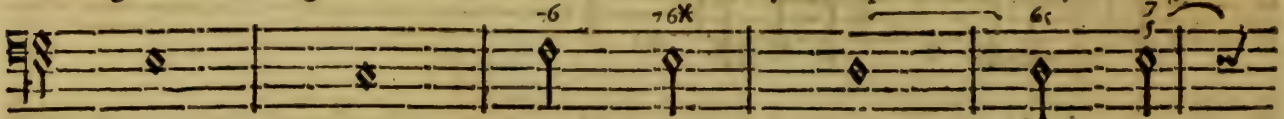
trage Sera remis en mon pouvoir; Et plus je suis pres de le voir, Plus je sens augmenter ma



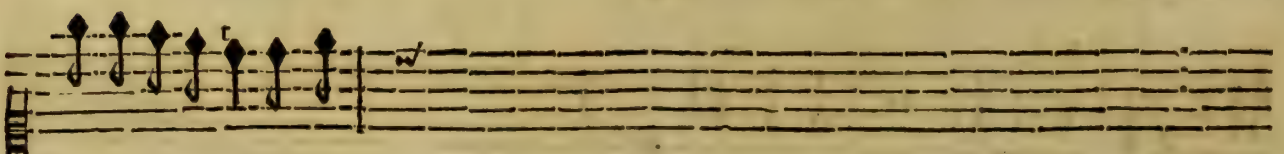
BASSE-CONTINUE.



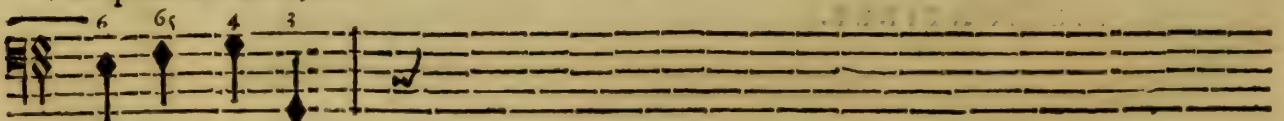
rage. Le sang ou l'amitié vous unit avec luy, Vous perirez tous aujourd'huy.



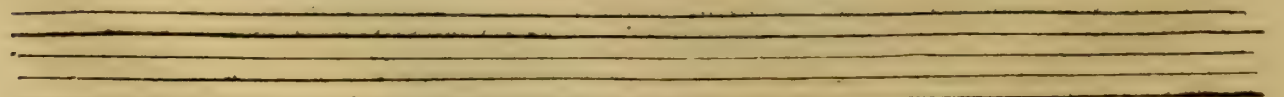
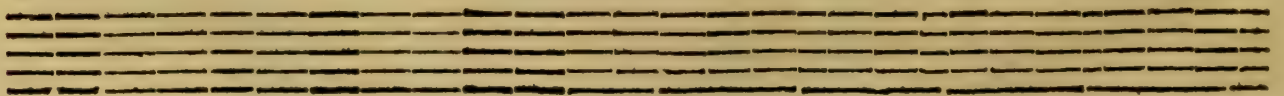
BASSE-CONTINUE.



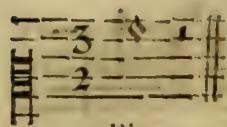
Vous perirez tous aujourd-



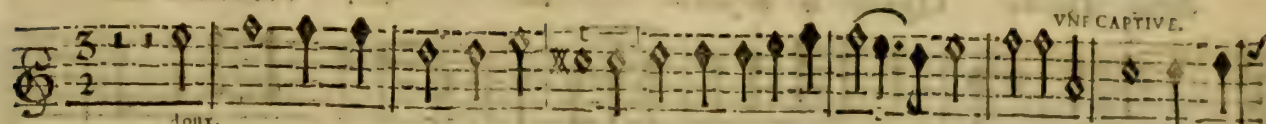
BASSE-CONTINUE.



CHOEUR de Captifs.

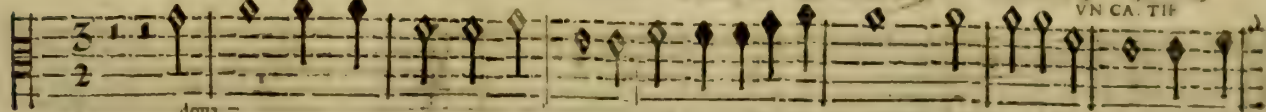


d'huy.



VNE CAPTIVE.

La mort est plus digne d'envie Qu'une si déplorable vie. La mort est plus

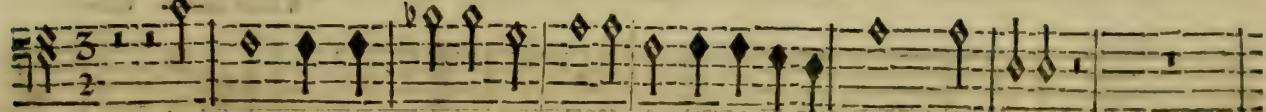


VN CA. TIF

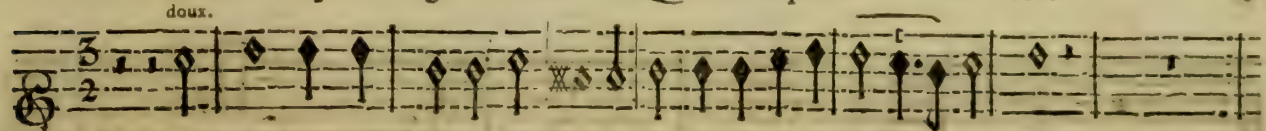
La mort est plus digne d'envie Qu'une si déplorable vie. La mort est plus



La mort est plus digne d'envie Qu'une si déplorable vie.



La mort est plus digne d'envie Qu'une si déplorable vie.

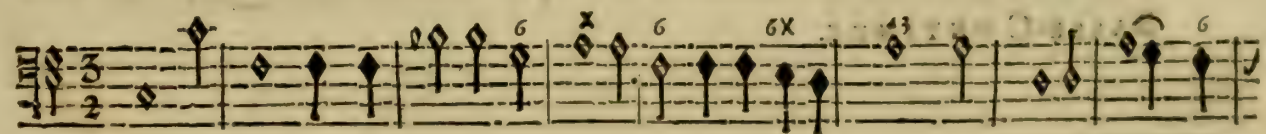
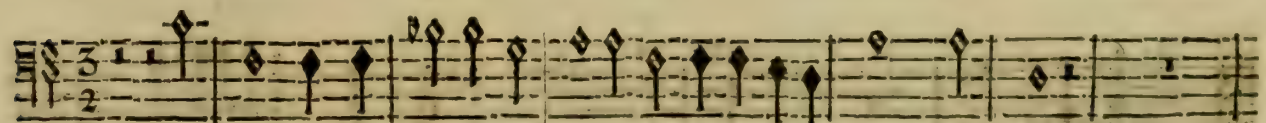
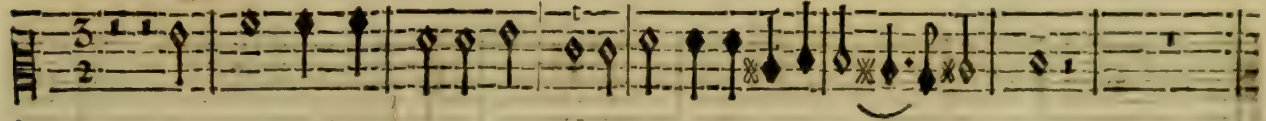


VIOLONS.

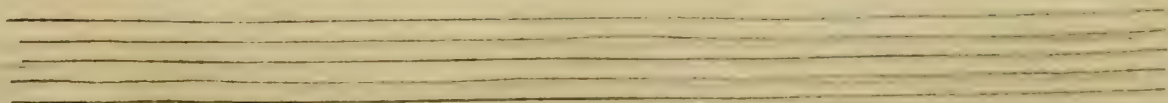
doux.



doux.



BASSE-CONTINUE.



LES GEOLIERES

digne d'envie Qu'une si deplorable vie. Vous allez ces-

digne d'envie Qu'une si deplorable vie. Vous allez ces-

Vous allez ces-

Vous allez ces-

Vous allez ces-

Vous allez ces-

Vous allez ces-

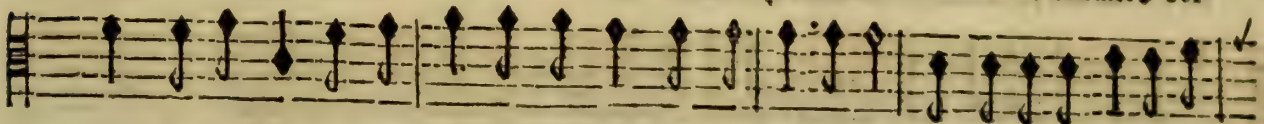
Vous allez ces-

Vous allez ces-

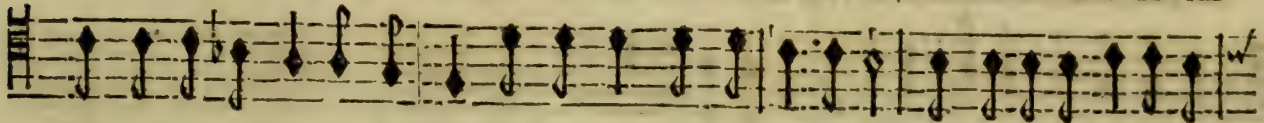
BASSE-CONTINUE.



fer de souffrir, Malheureux, Malheureux Vous allez mourir. Vous allez cef-



fer de souffrir, Malheureux, Malheureux, Vous allez mourir, Vous allez cesser de souff-



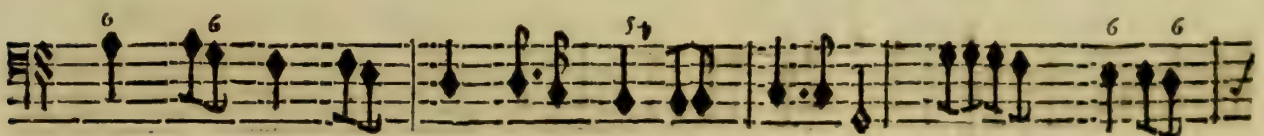
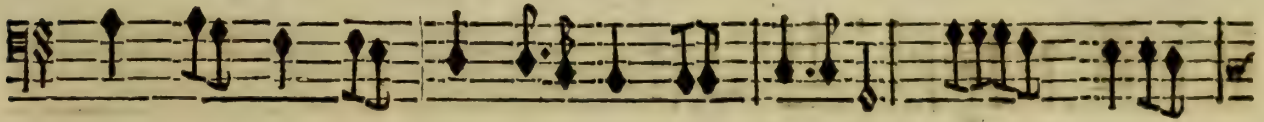
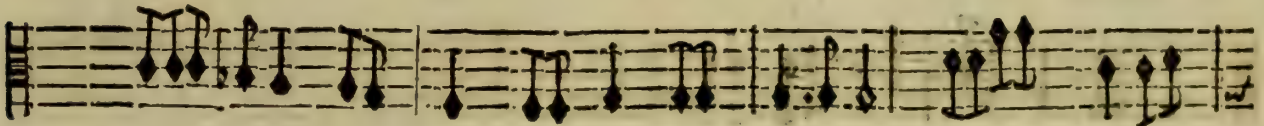
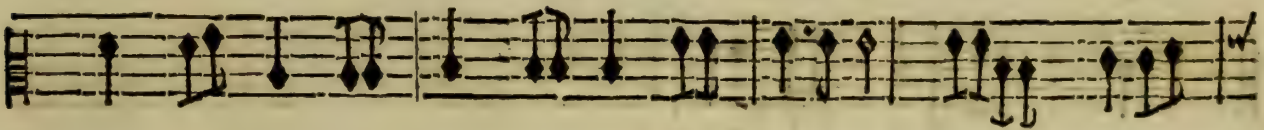
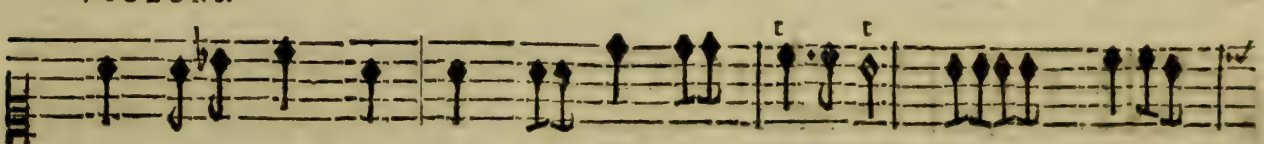
Vous allez cesser de souffrir, Malheureux, vous allez mourir. Vous allez cesser de souff-



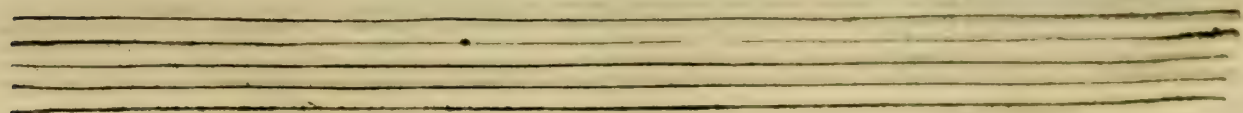
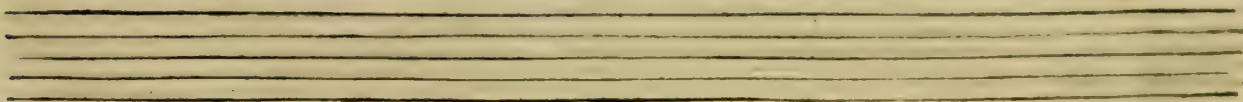
fer de souffrir, Malheureux, Malheureux vous allez mourir. Vous allez cesser de souff-

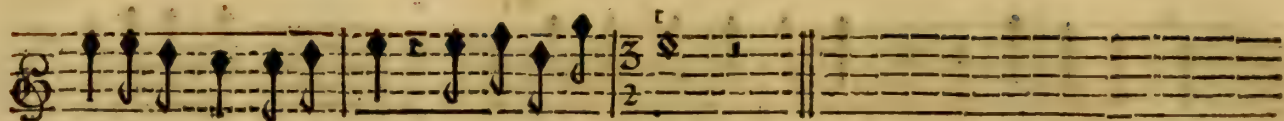


VIOLONS.

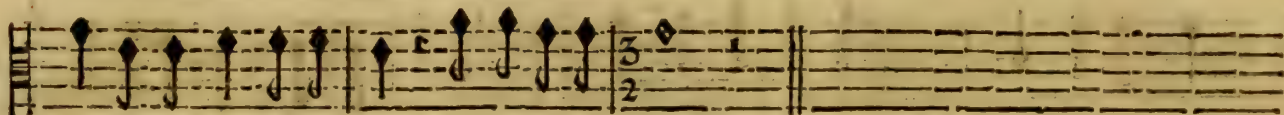


BASSE-CONTINUE.

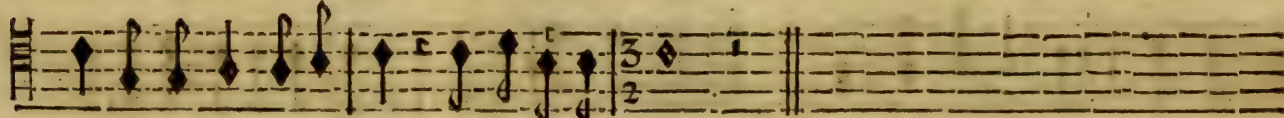




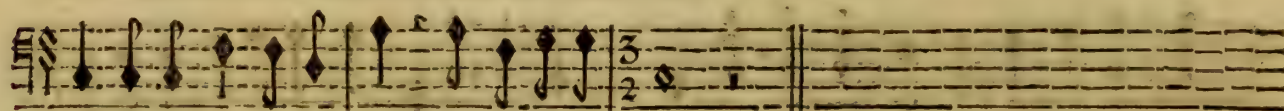
fer de souffrir, Malheureux, vous allez mou- rir.



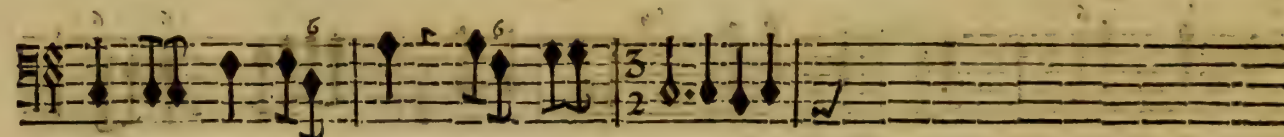
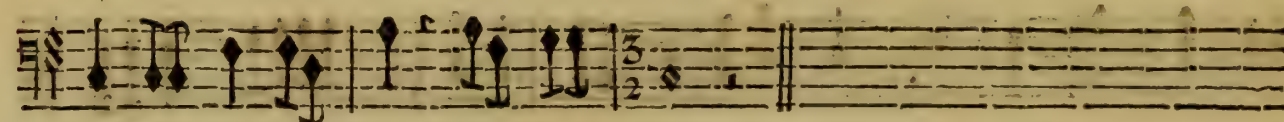
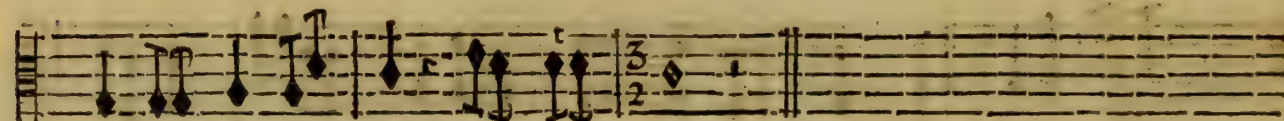
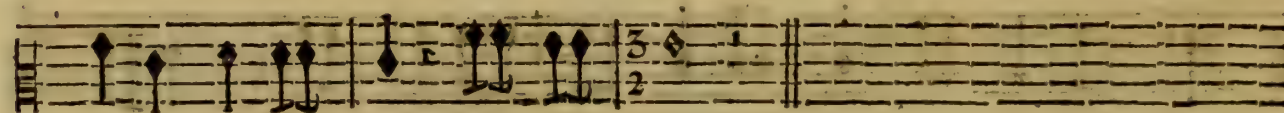
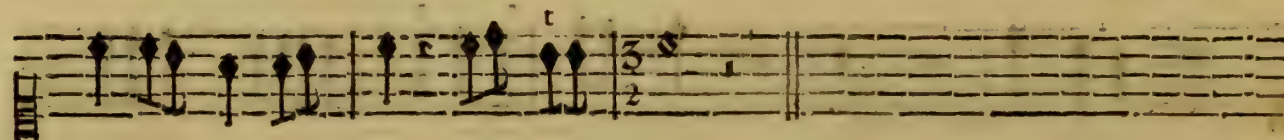
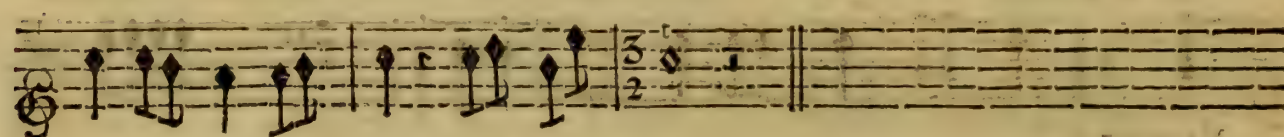
frir, Malheureux Malheureux, vous allez mou- rir.



frir, Malheureux, Malheureux, vous allez mou- rir.

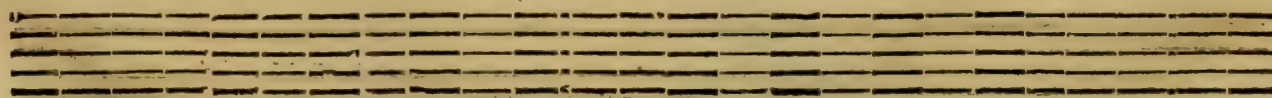


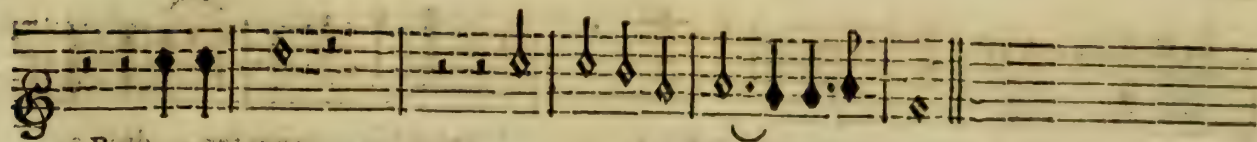
frir, Malheureux, Malheureux, vous allez mou- rir.



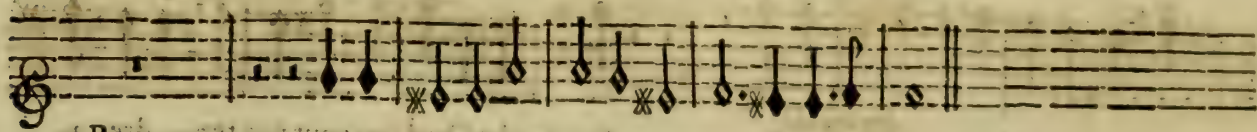
BASSE-CONTINUE.

BASSE-CONTINUE.

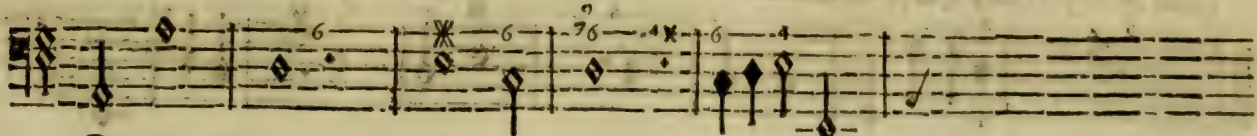




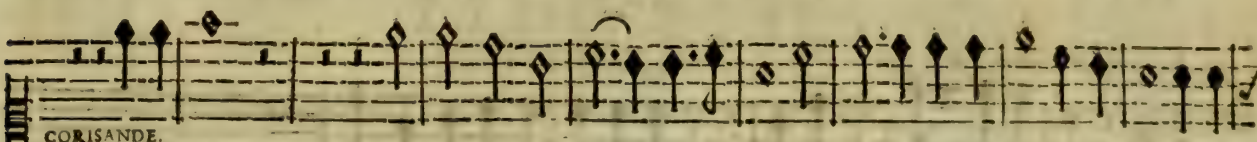
RITOURNELLE.



RITOURNELLE.



RITOURNELLE.



CORISANDE.

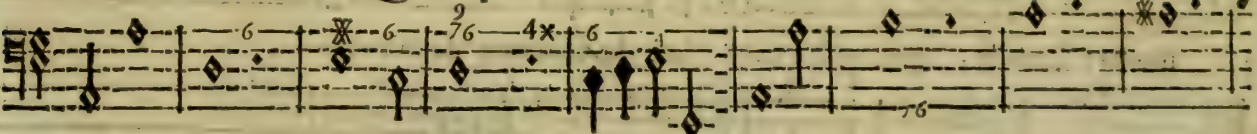
Florestan !

Quel sort pour nos tendres amours / Faut-il que vostre sâg à mes yeux se ref-

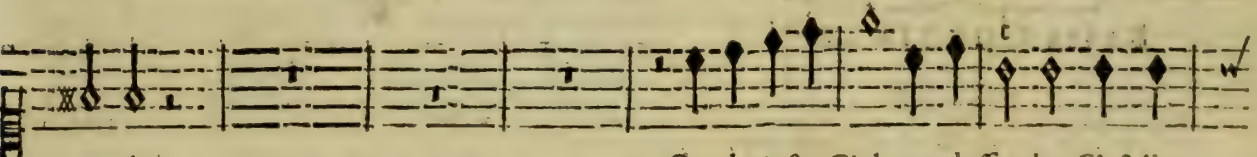


FLORESTAN.

Corisande ! Quel sort pour nos ten- dres amours !

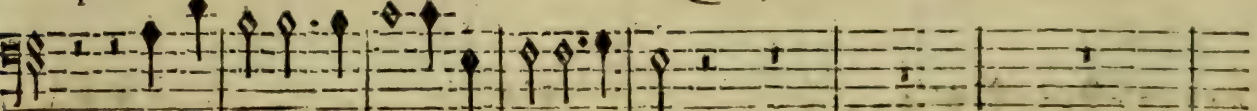


BASSE-CONTINUE.

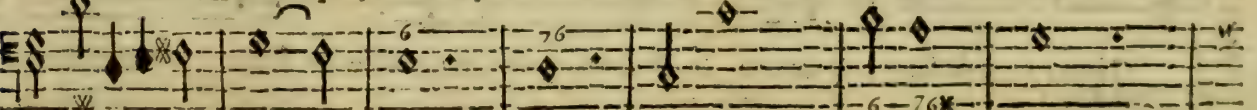


pande ?

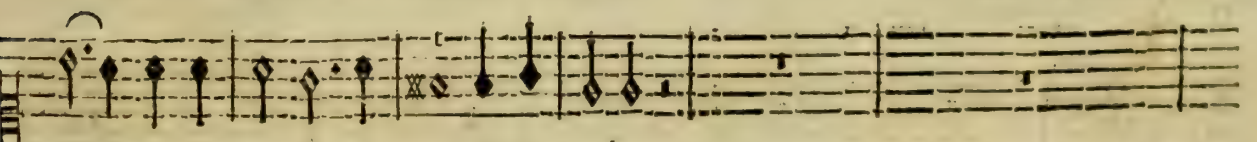
Que le juste Ciel vous deffende. C'est l'u-



Faut-il voir ce que j'aime expirer sans se- cours ?



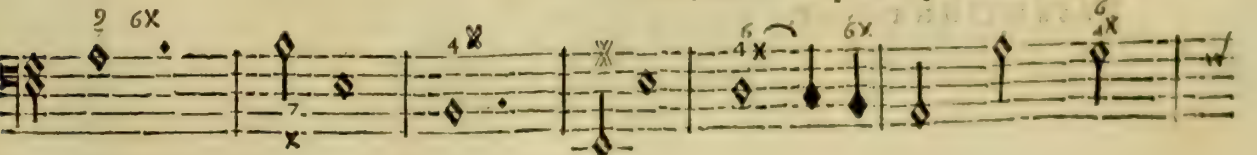
BASSE-CONTINUE.



ni- que faveur qu'en mourant je demande.



Non, non, le coup fatal qui doit trancher mes



BASSE-CONTINUE.

Florestan! Quel sort pour nos ten- dres a-
 jours N'est pas celui que je demande. Corisande! Quel sort pour nos ten- dres a-

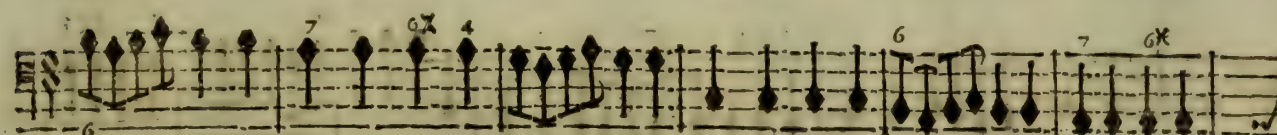
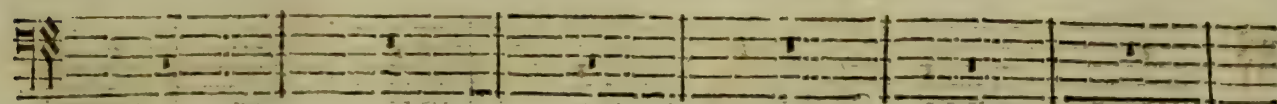
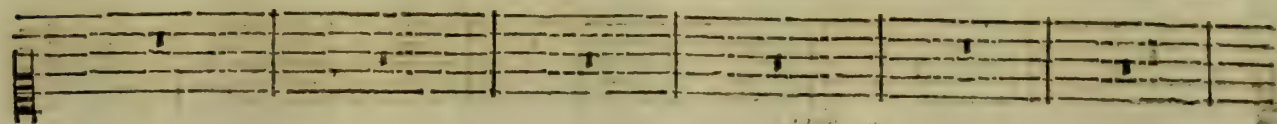
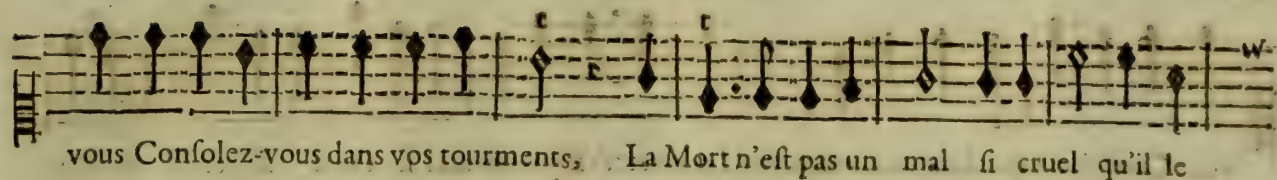
BASSE-CONTINUE.

mours! Cruelle, que vostre co- lere Se contente de m'immo-
 mours! Cruelle, que vostre co- lere Se contente de m'immo-

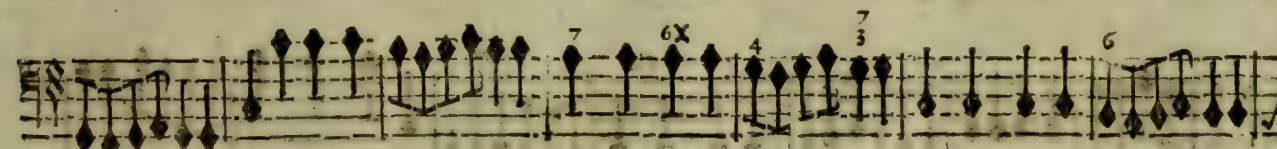
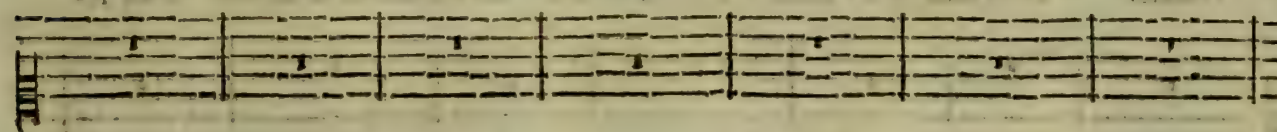
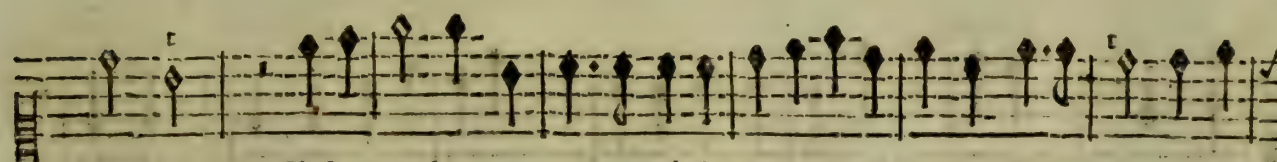
BASSE-CONTINUE.

Non, trop de sang ne peut cou- ler Pour vanger la mort de mon Frere. Consolez-
 ler.
 ler.
 ler.

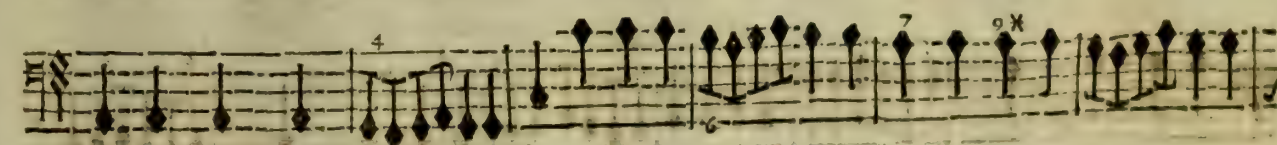
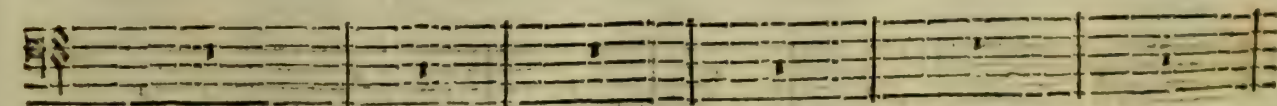
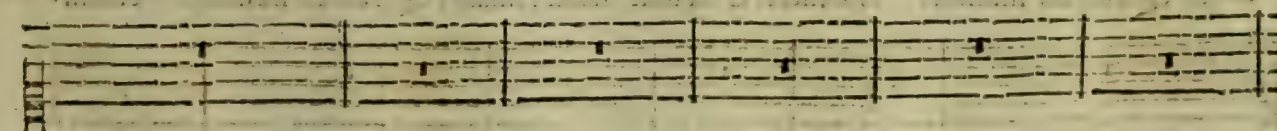
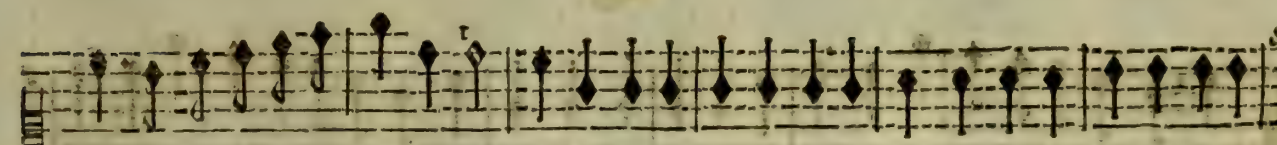
BASSE-CONTINUE.



BASSE-CONTINUE.

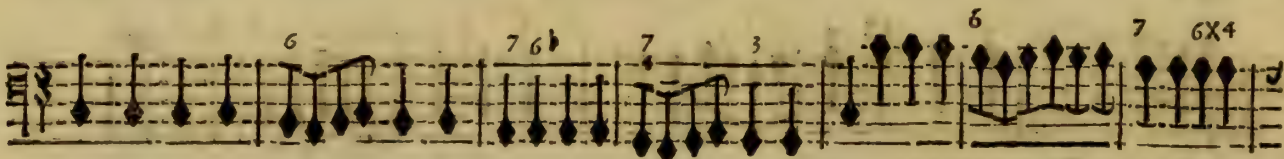
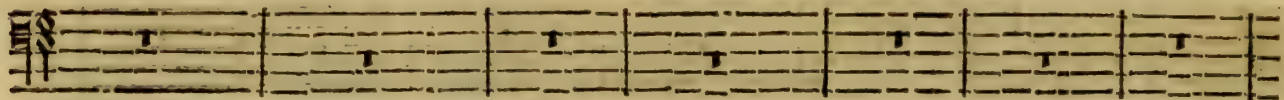
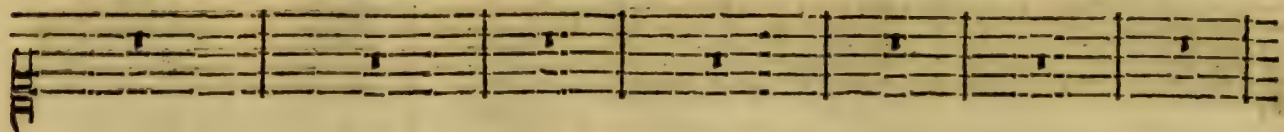
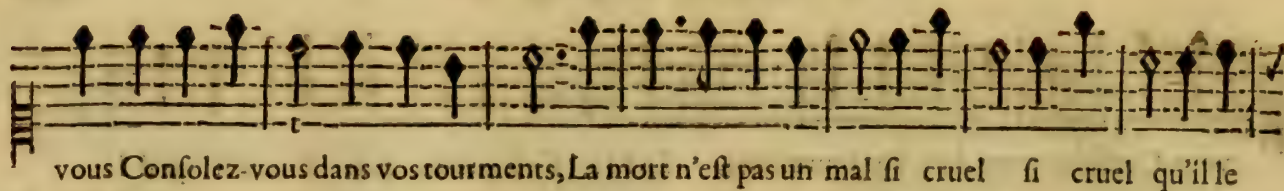


BASSE-CONTINUE.

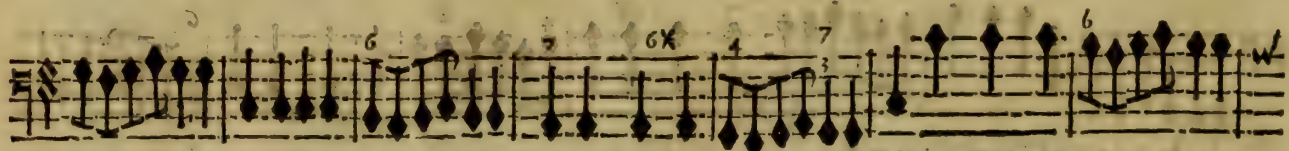
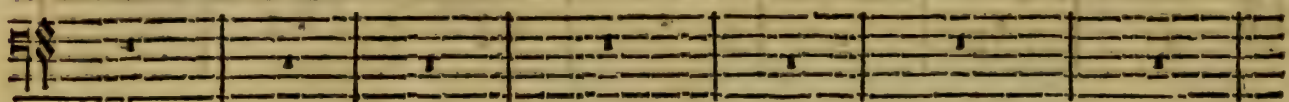
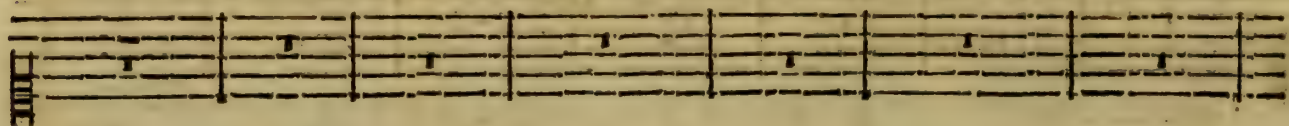
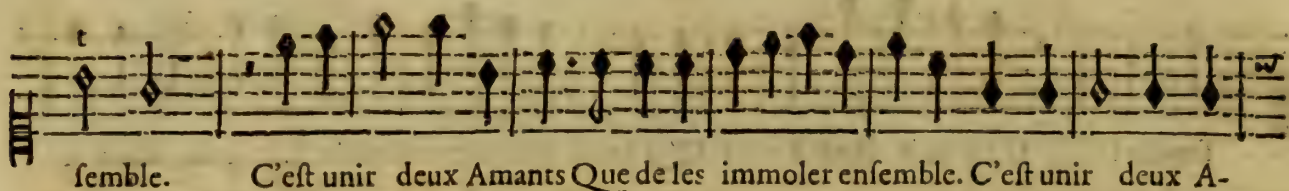


BASSE-CONTINUE.

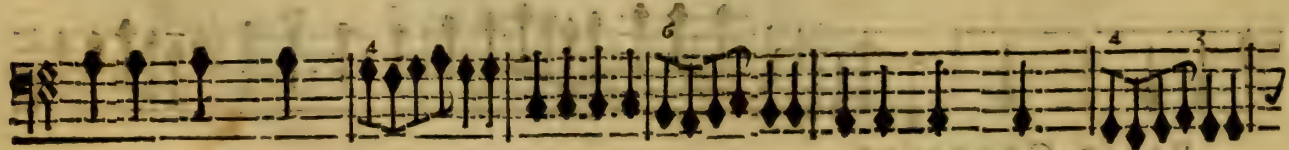
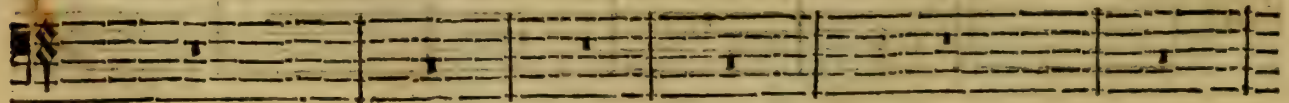
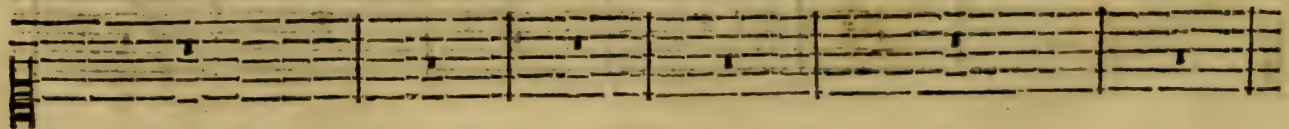
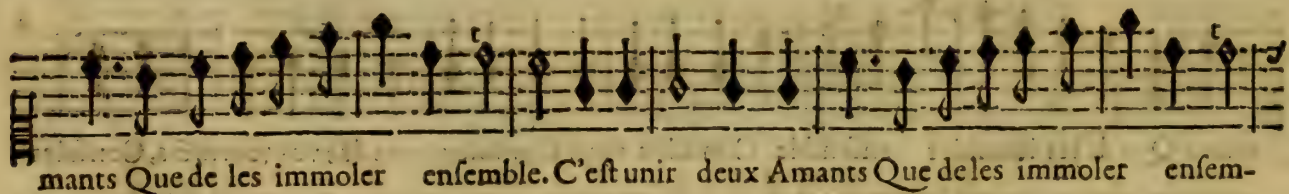
FINIS R



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

ble.

Puisque le Ciel ne permet pas Que je vive avec Vous dans un bon-

BASSE-CONTINUE.

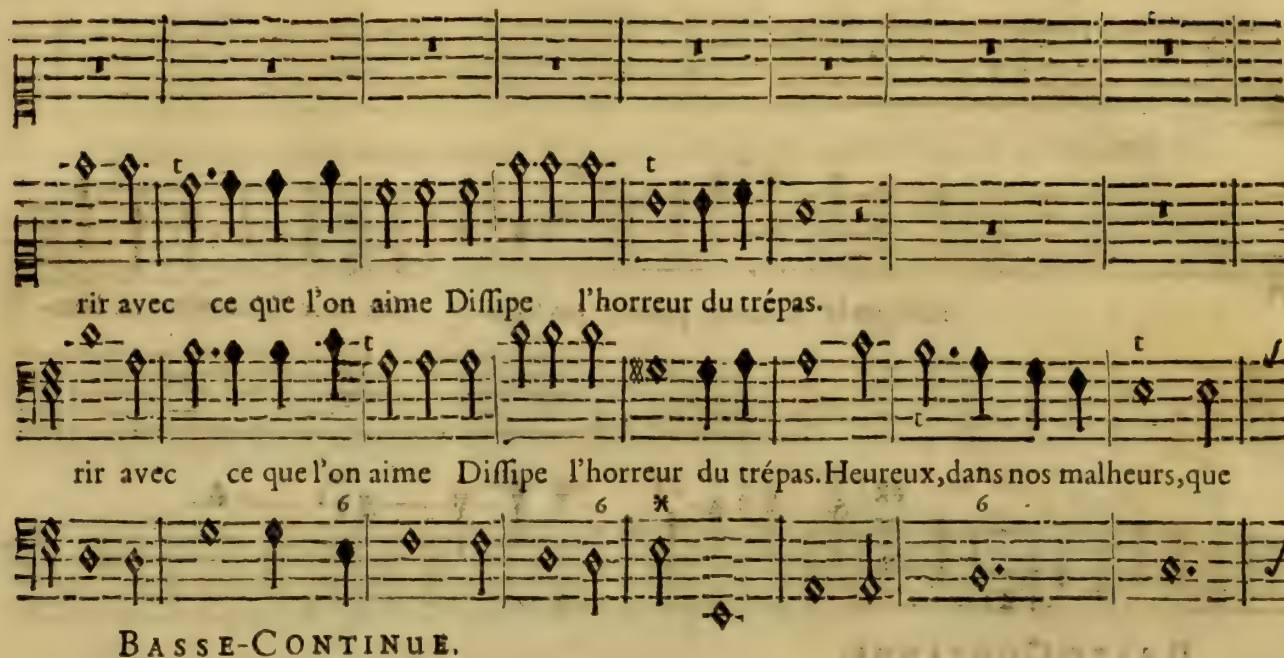
heur extrême, Avec Vous, la mort même A pour moy des appas. La douceur de mou-

BASSE CONTINUE.

rir avec ce que l'on aime Dissipe l'horreur du trépas. La douceur de mou-

La douceur de mou-

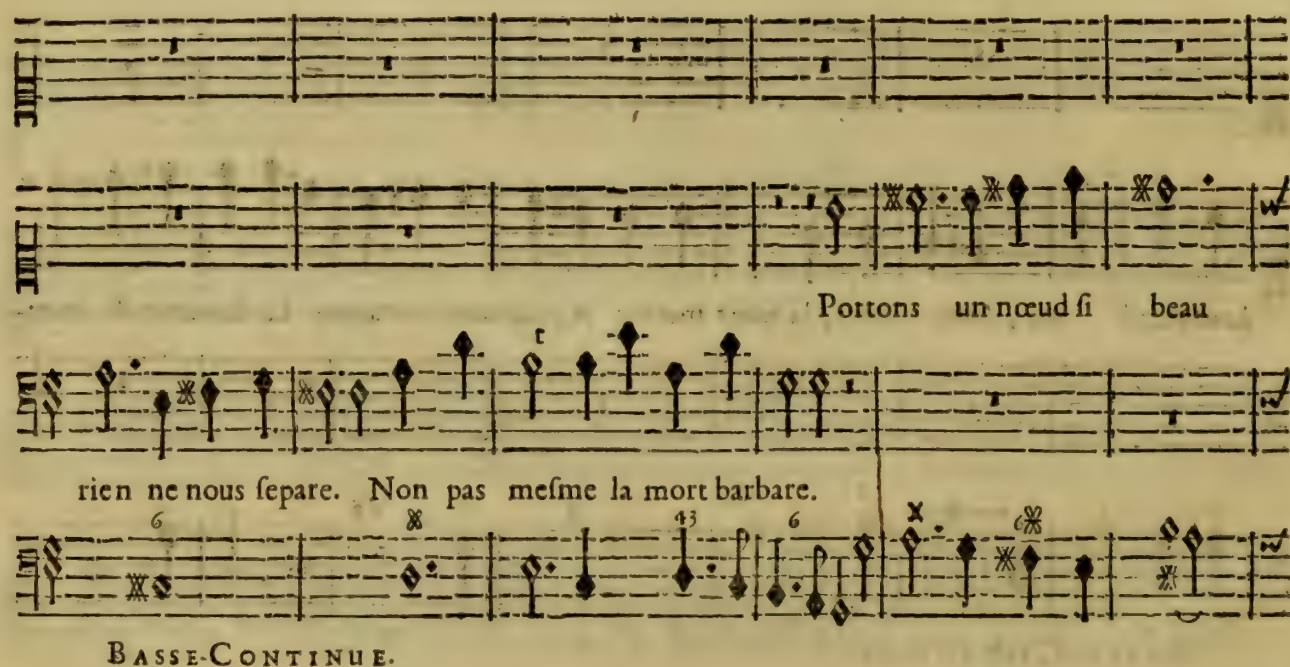
BASSE-CONTINUE.



rir avec ce que l'on aime Dissipe l'horreur du trépas.

rir avec ce que l'on aime Dissipe l'horreur du trépas. Heureux, dans nos malheurs, que

BASSE-CONTINUE.



Portons un nœud si beau

rien ne nous separe. Non pas mesme la mort barbare.

BASSE-CONTINUE.



Jusques dans le tombeau. Portons un nœud si beau

Portons un nœud si beau Jusques dans le tom-

BASSE-CONTINUE.

Jusques dans le tom- beau. Jusques dans le tom- beau. Portons un nœud si beau. Jusques dans le tombeau. Portons un nœud si beau.

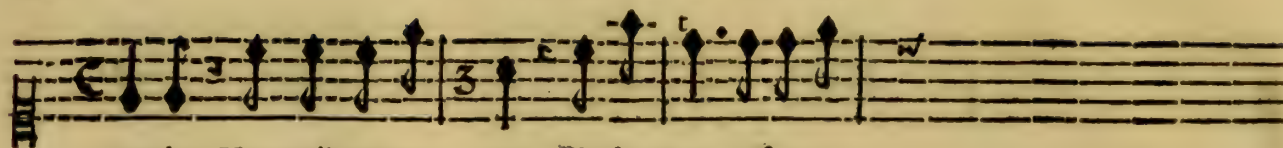
BASSE-CONTINUE.

beau. Jusques dans le tombeau. Portons un nœud si beau Jusques dans le tom- Jusques dans le tombeau. Portons Portons un nœud si beau. Jusques dans le tom-

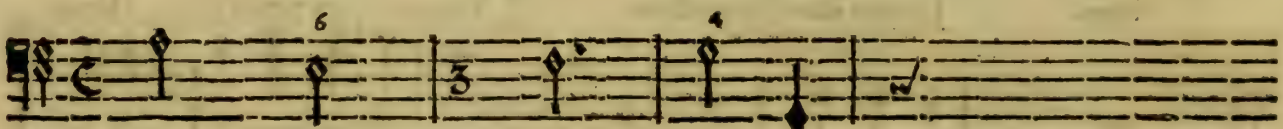
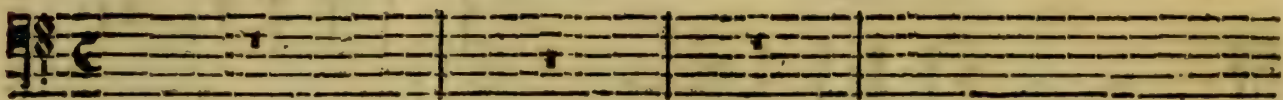
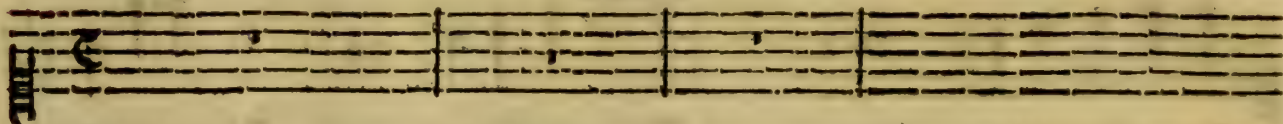
BASSE-CONTINUE.

Aht c'est trop entendre Un Amour si beau. Portons un nœud si beau Jusques dans le tom- beau. beau. Portons un nœud si beau. Jusques dans le tom- beau.

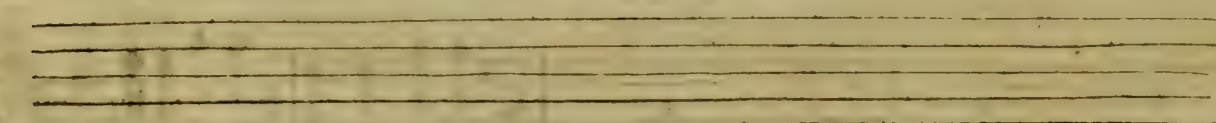
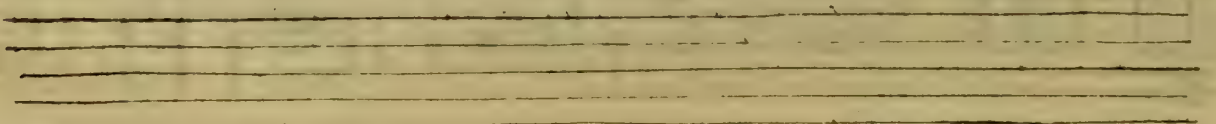
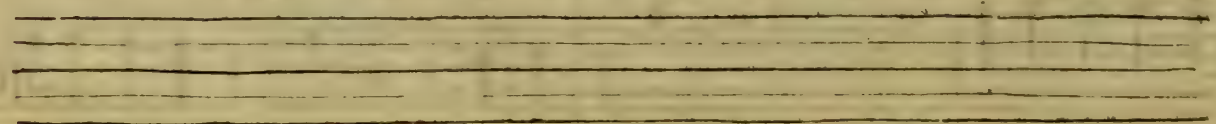
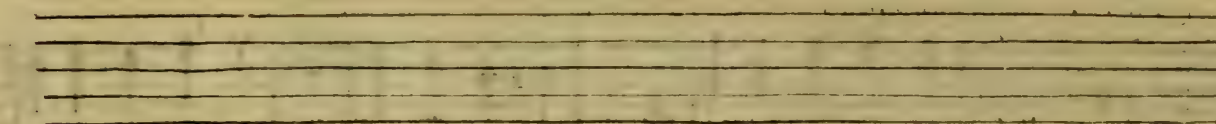
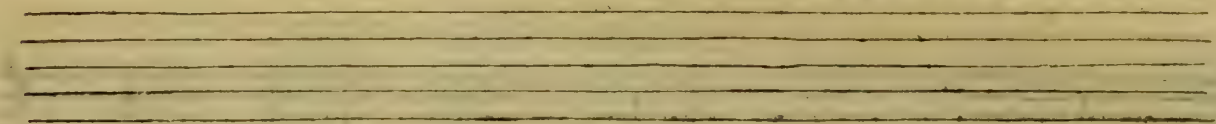
BASSE-CONTINUE.



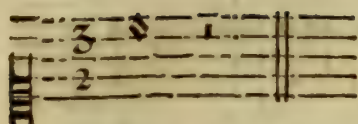
tendre! Vous m'importu- nez. Taisez-vous infortu-



BASSE-CONTINUE.



CHOEURS DE CAPTIFS ET DE GEOLIER.S.

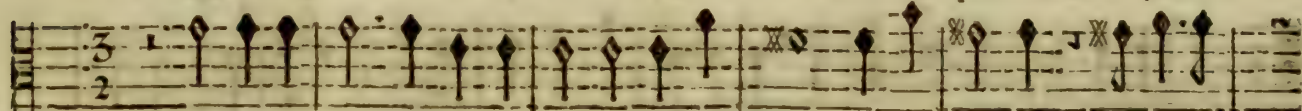


HÉZ.

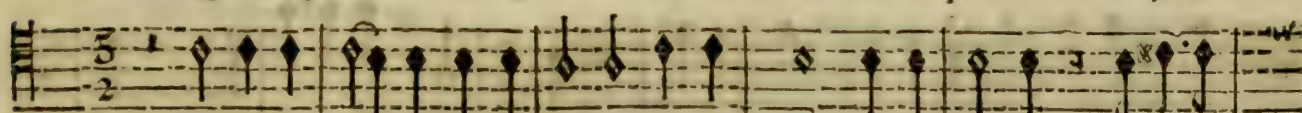
LES CAPTIFS.

*doux.*

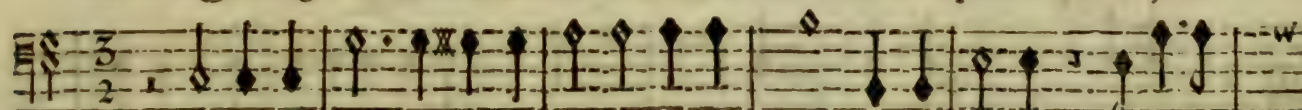
Quelle rigueur de nous contraindre A souffrir sans nous plaindre ! O juste

*doux.*

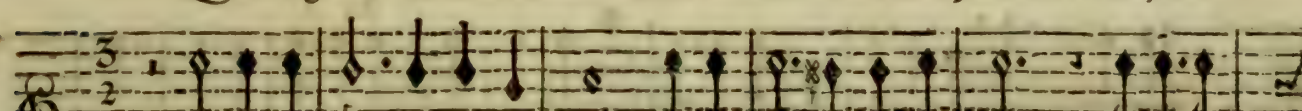
Quelle rigueur de nous contraindre A souffrir sans nous plaindre ! O juste

*doux.*

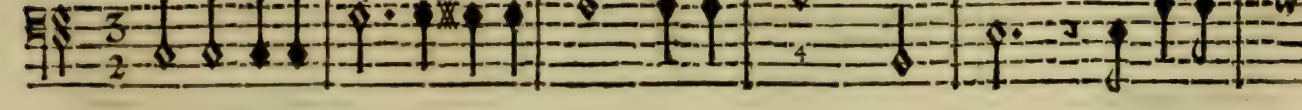
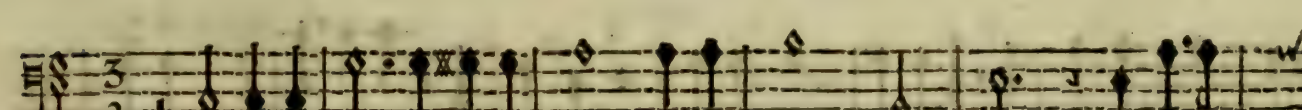
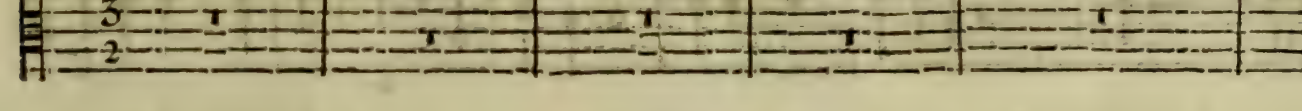
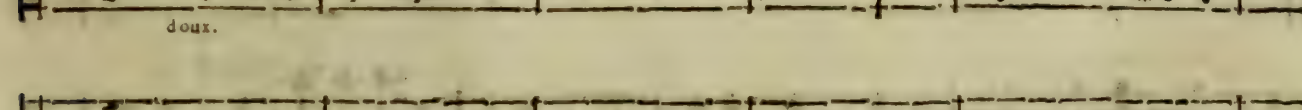
Quelle rigueur de nous contraindre A souffrir sans nous plaindre ! O juste

*doux.*

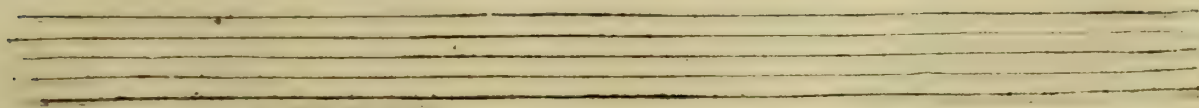
Quelle rigueur de nous contraindre A souffrir sans nous plaindre ! O juste

*doux.*

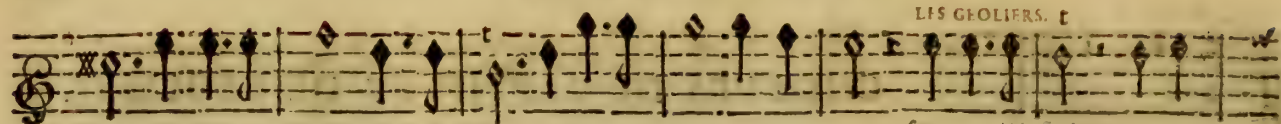
VIOLONS.

*doux.**doux.*

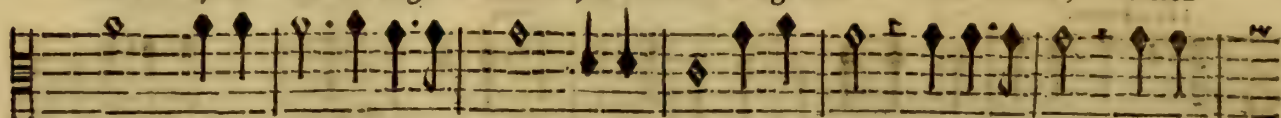
BASSE-CONTINUE.



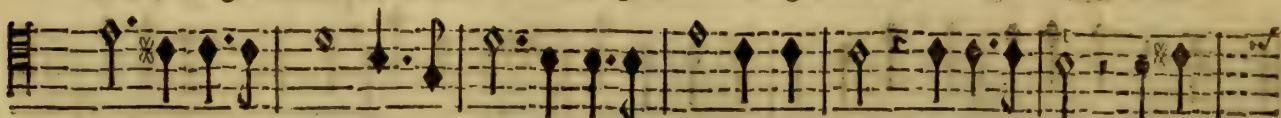
LES CHOLERS. t



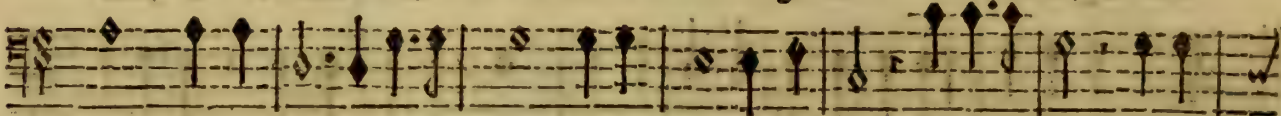
Ciel! O juste Ciel! vangez nous. O juste Ciel! vangez-nous. Infortunez, taifez-



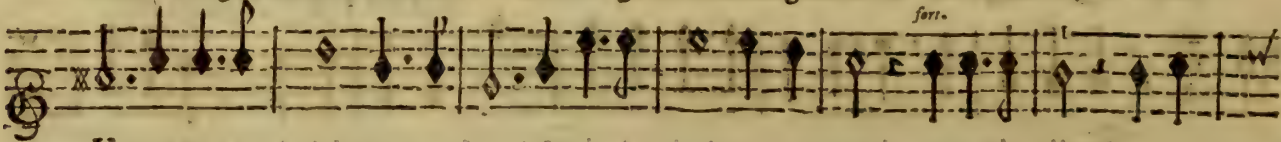
Ciel! vangez-nous. O juste Ciel! vangez-nous. vangez-nous. Infortunez, taifez-



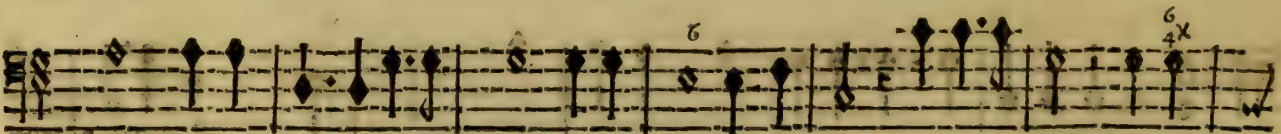
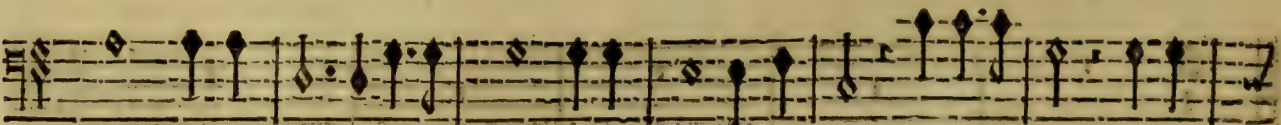
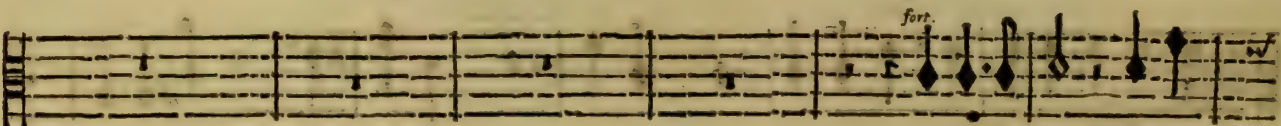
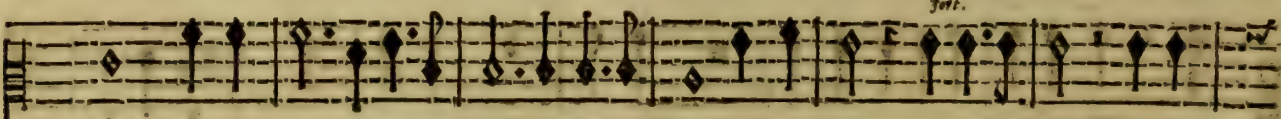
Ciel! O juste Ciel! vangez-nous. O juste Ciel! vangez-nous. Infortunez, taifez-



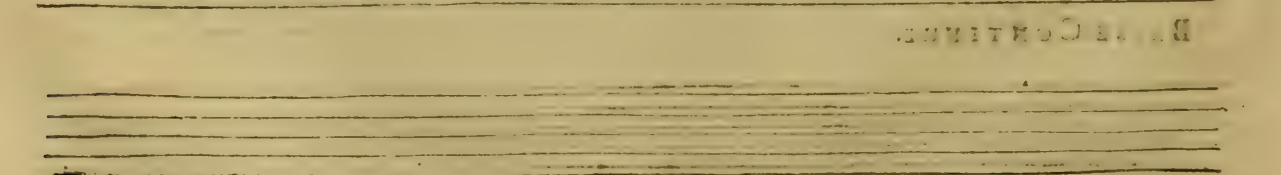
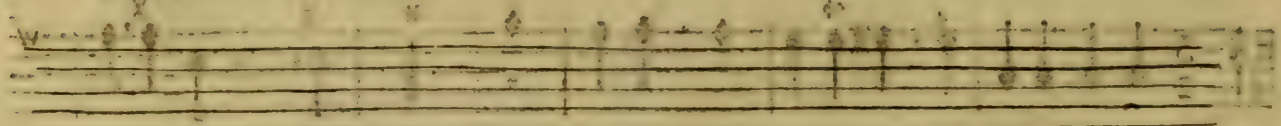
Ciel! vangez-nous. O juste Ciel! vangez nous. vangez-nous. Infortunez, taifez-

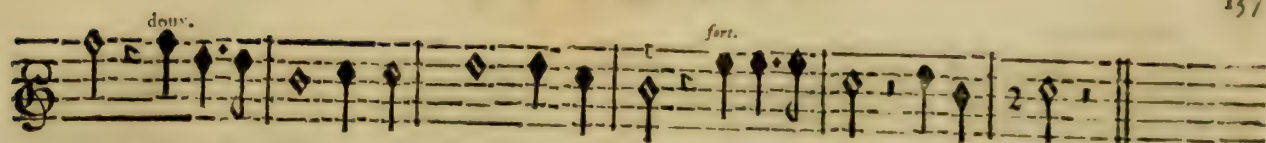


VIOLONS. Loinqu'on est si fier A peine on se voit de si loin

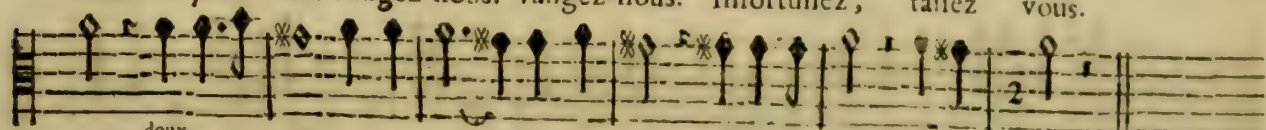


BASSE-CONTINUE.

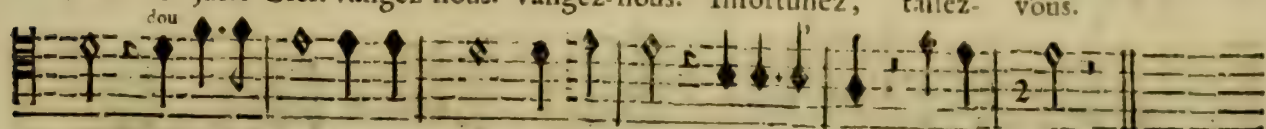




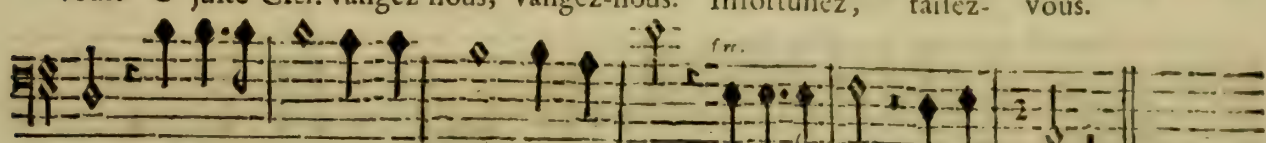
vous. O juste Ciel! vangez nous. vangez-nous. Infortunez, taifez vous.



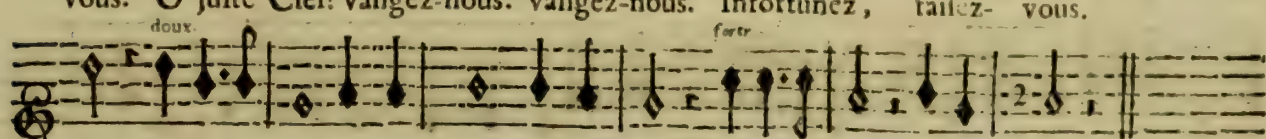
vous. O juste Ciel! vangez nous. vangez-nous. Infortunez, taifez- vous.



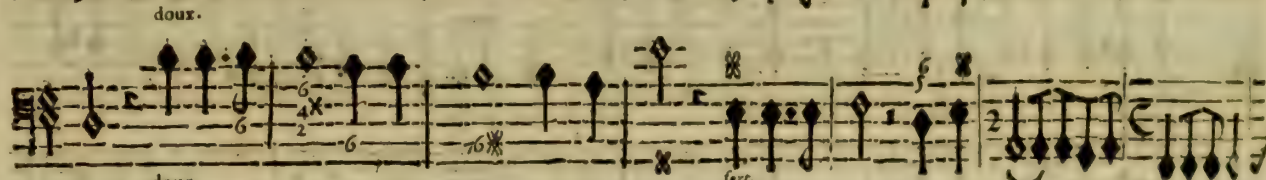
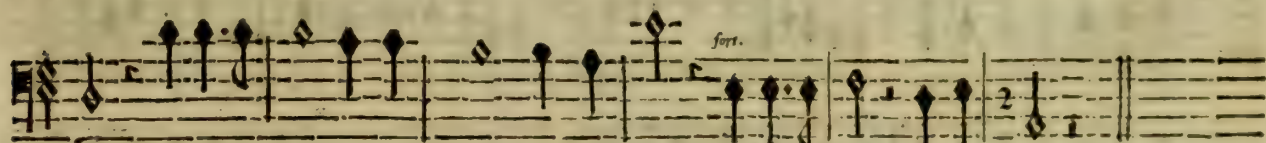
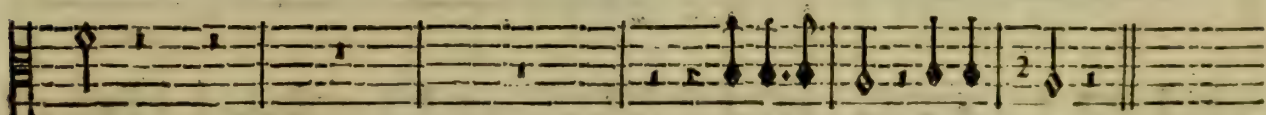
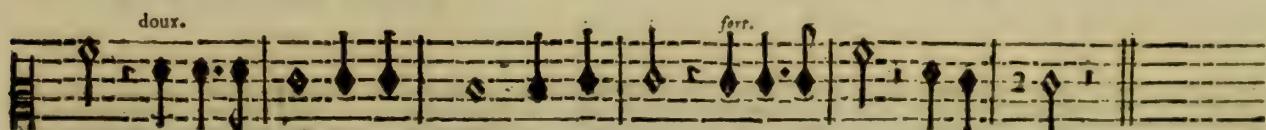
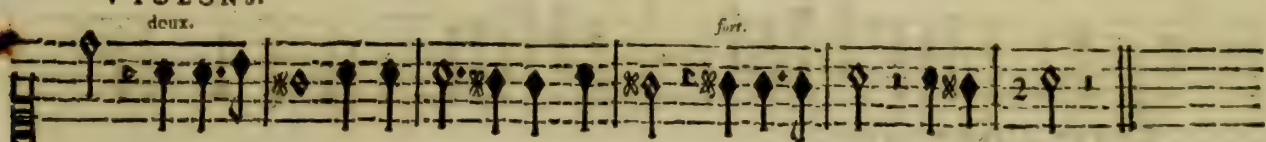
vous. O juste Ciel! vangez nous, vangez-nous. Infortunez, taifez- vous.



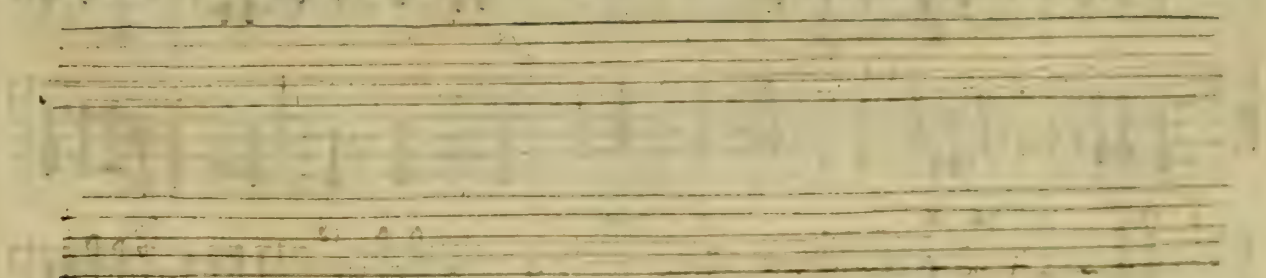
vous. O juste Ciel! vangez-nous. vangez-nous. Infortunez, taifez- vous.



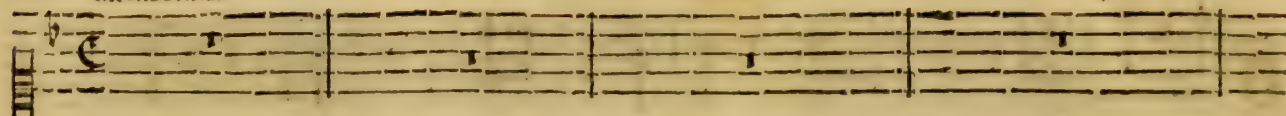
VIOLENS.



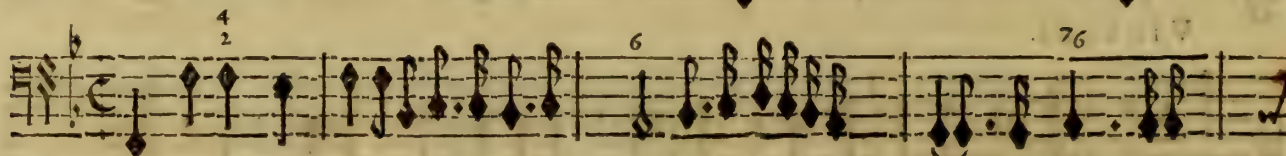
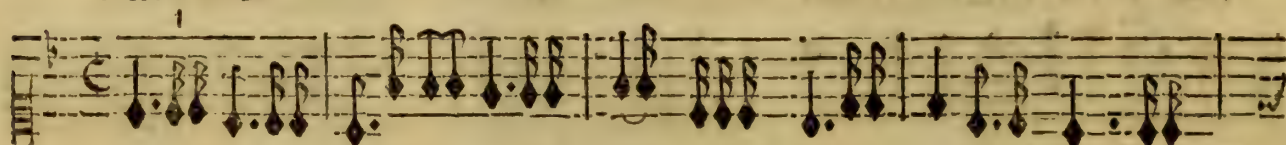
BASSE-CONTINUE.



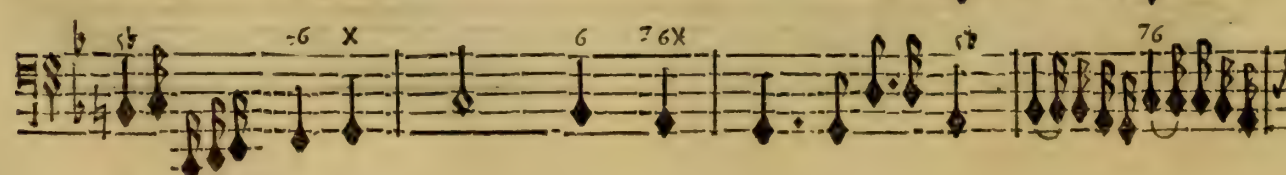
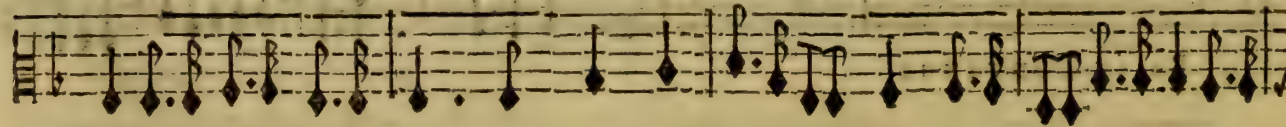
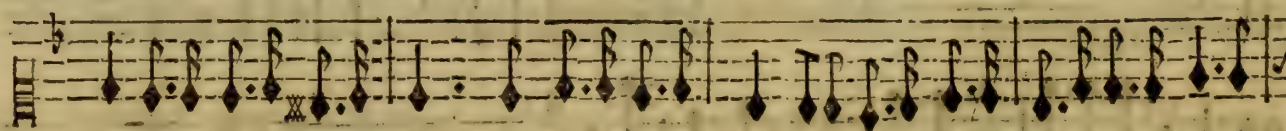
ARCAÛBONNE.



PRELUDE.

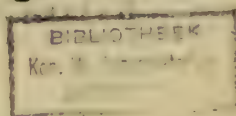


BASSE-CONTINUE.



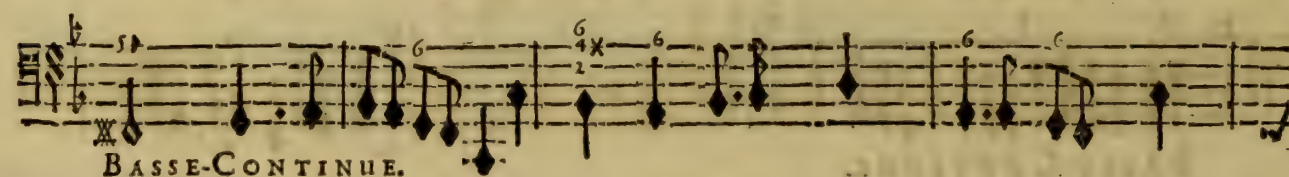
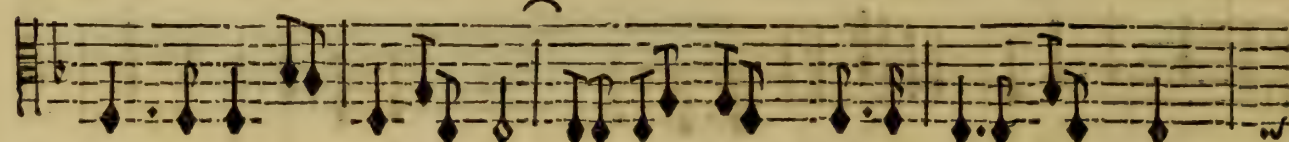
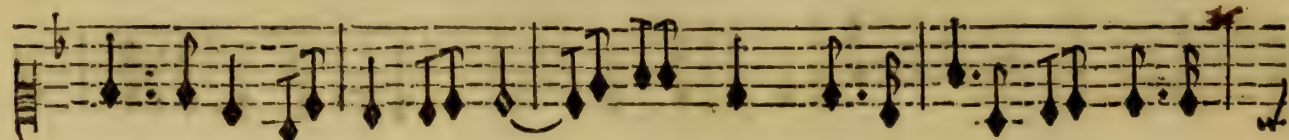
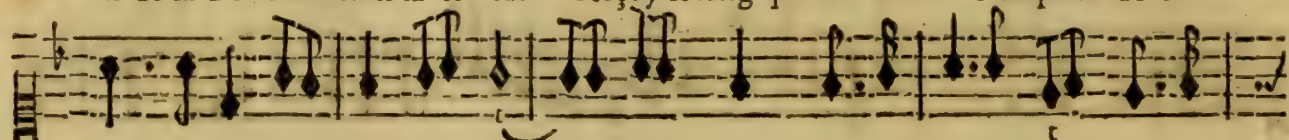
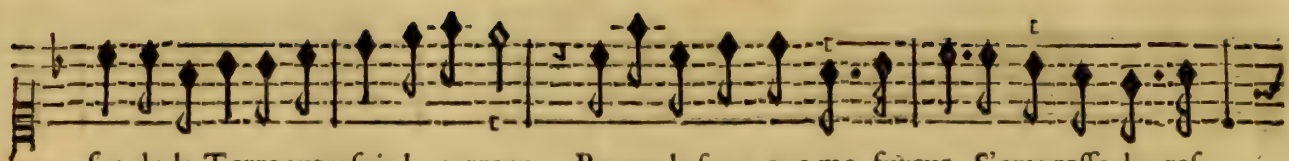
BASSE-CONTINUE.

BASSE-CONTINUE.

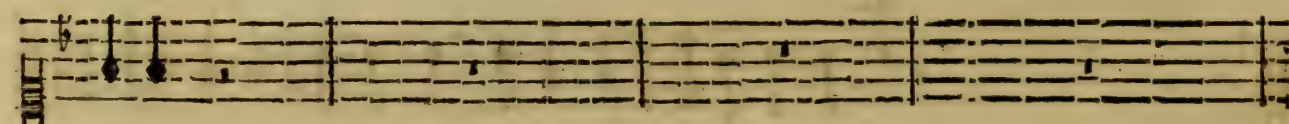


Toy qui dans ce Tombeau n'es plus qu'un peu de cendre Et qui

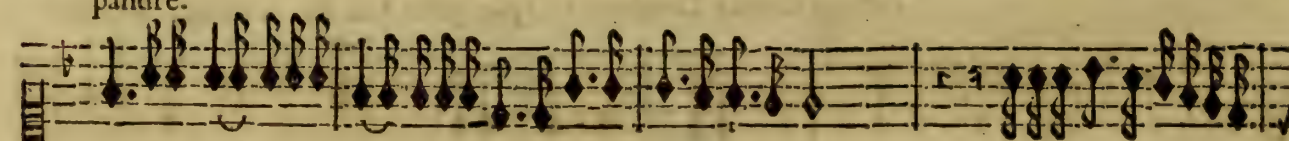
BASSE-CONTINUE.



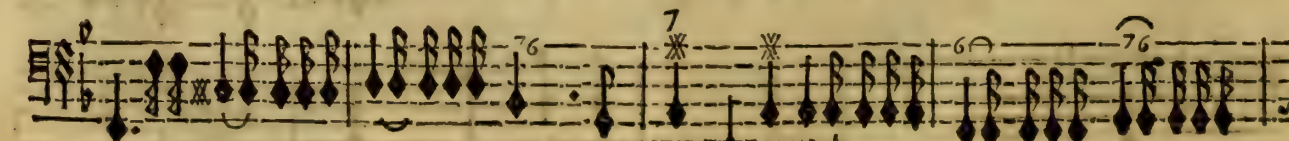
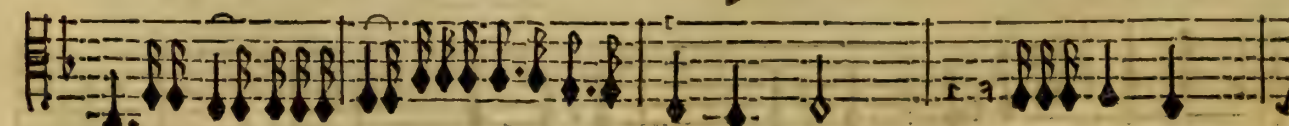
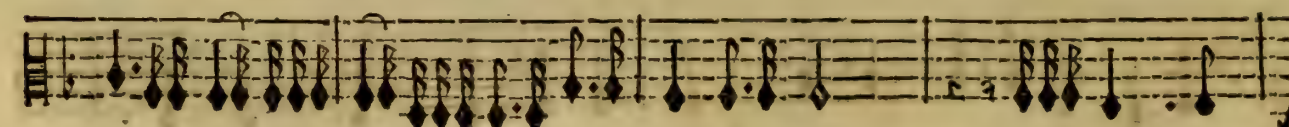
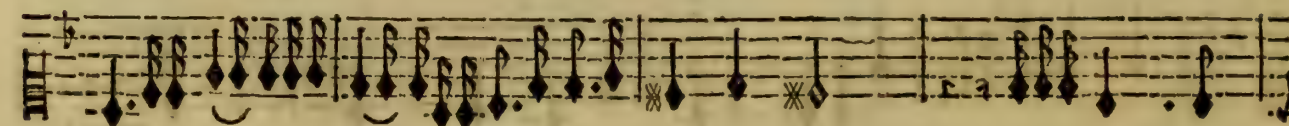
BASSE-CONTINUE.



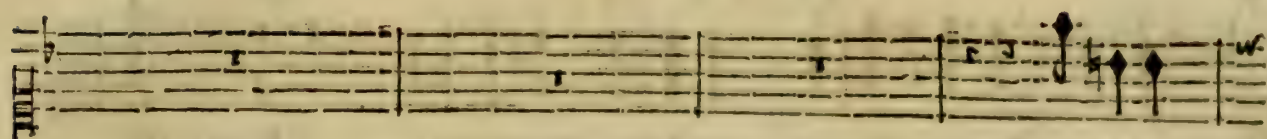
pandre.



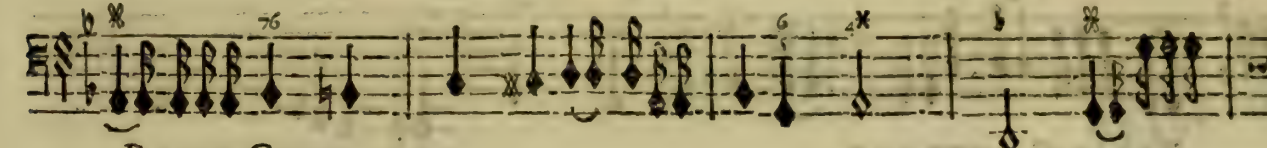
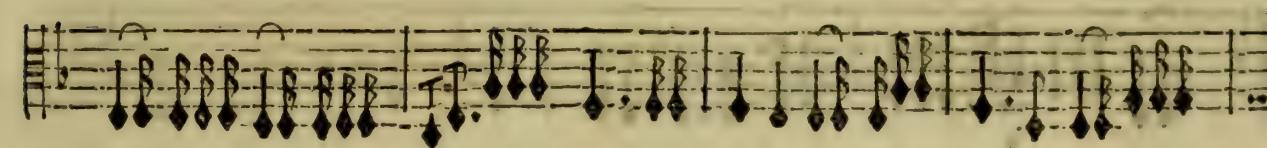
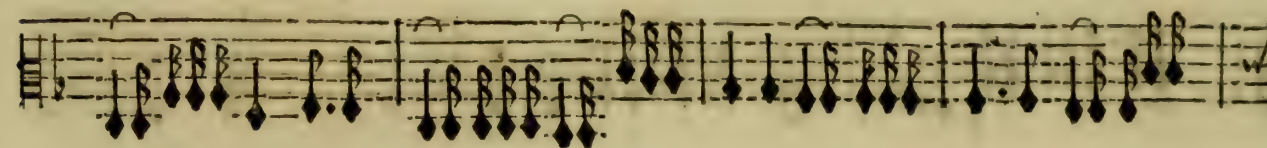
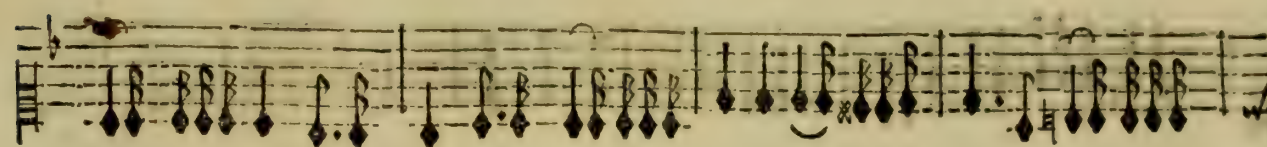
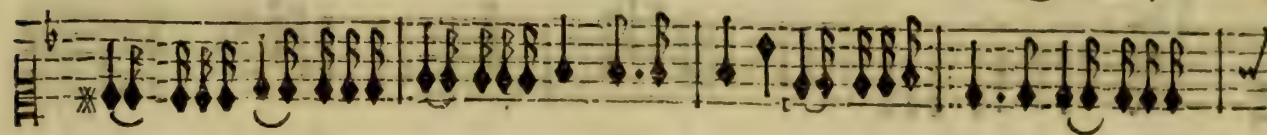
PRELUDE.



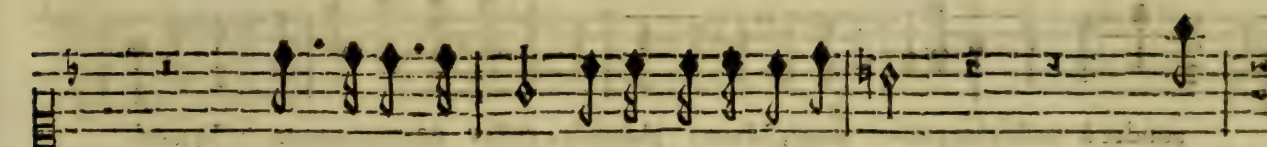
BASSE-CONTINUE.



Qu'entend je !

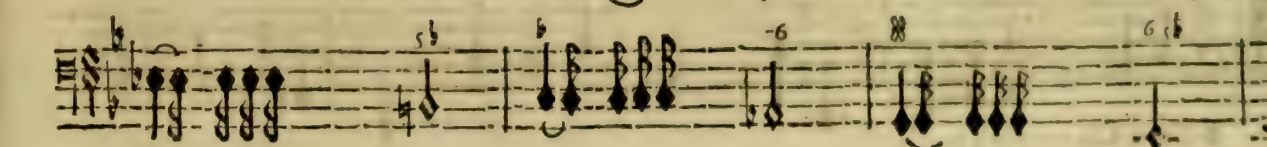
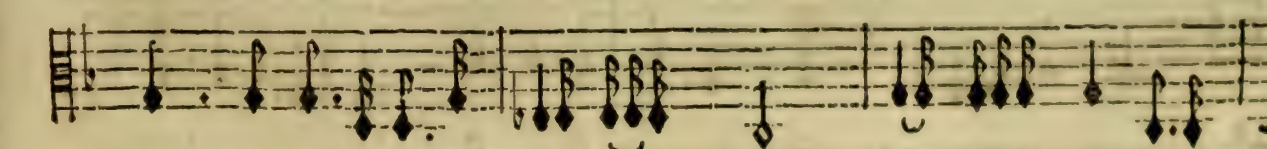
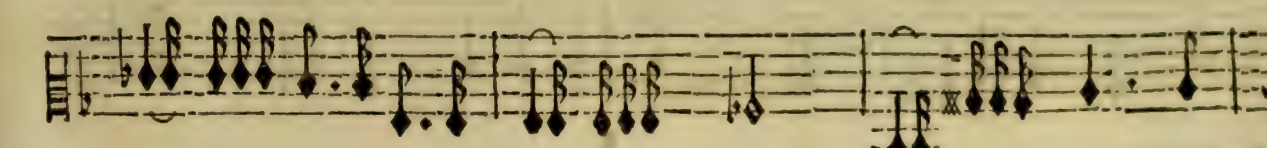
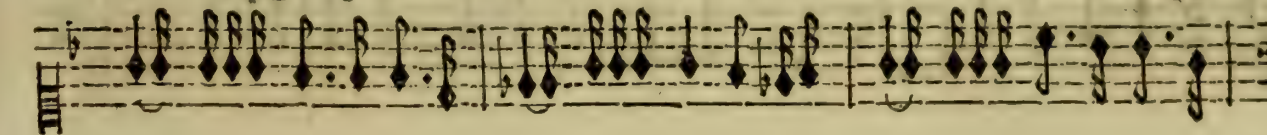


BASSE-CONTINUE.

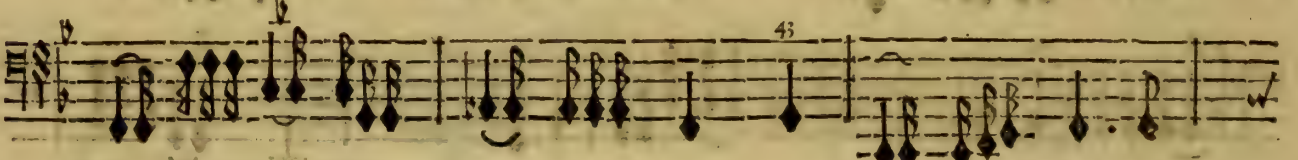
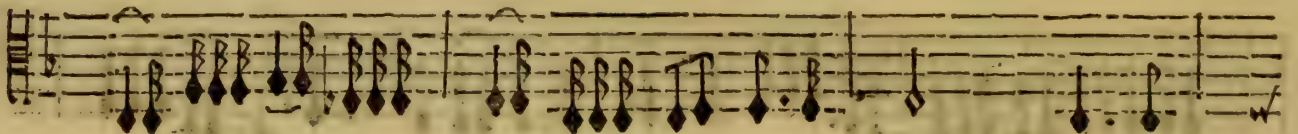
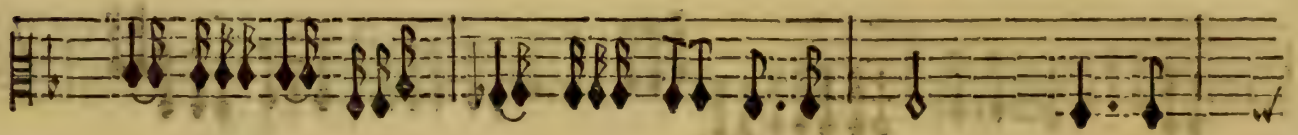
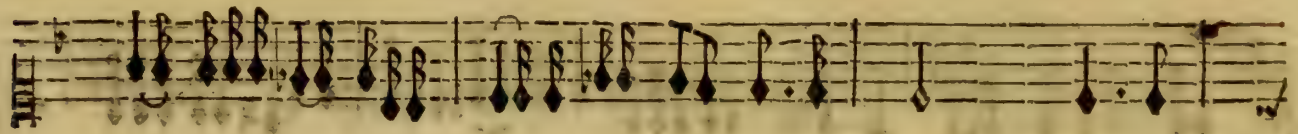
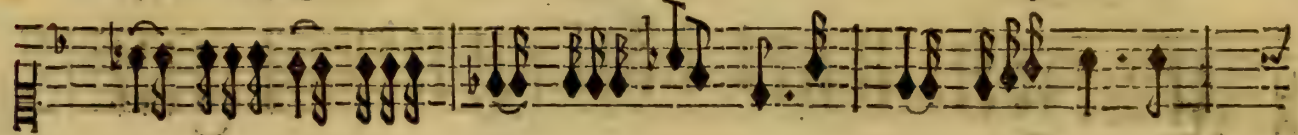
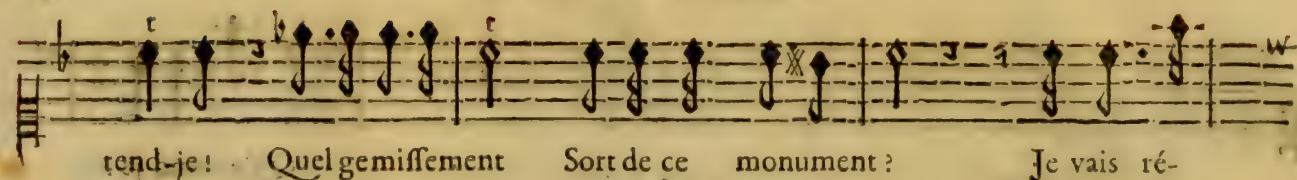


Quel gémissement Sort de ce monument ?

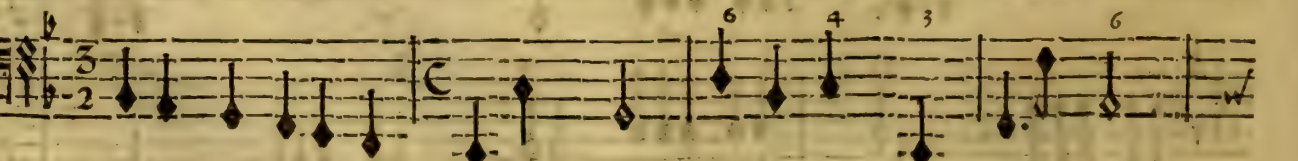
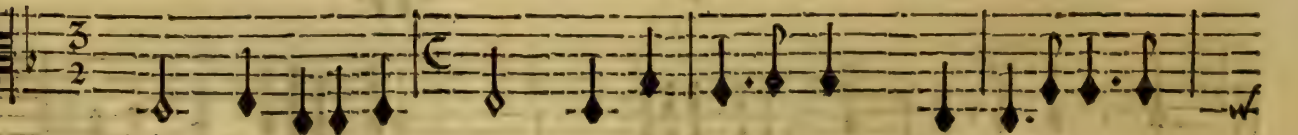
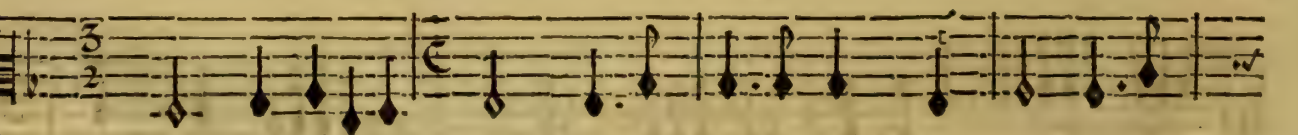
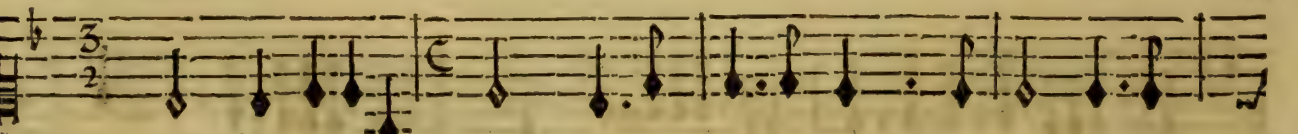
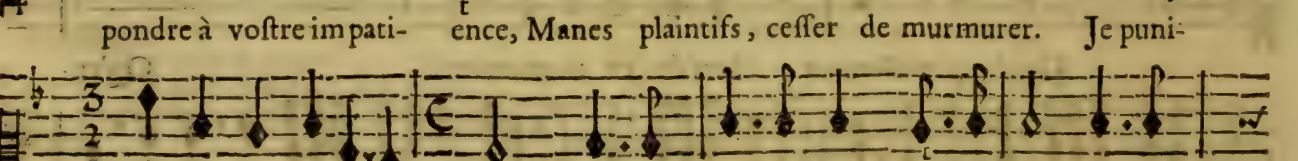
Qu'en-



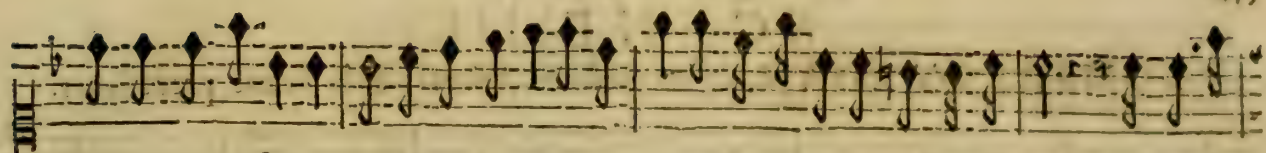
BASSE-CONTINUE.



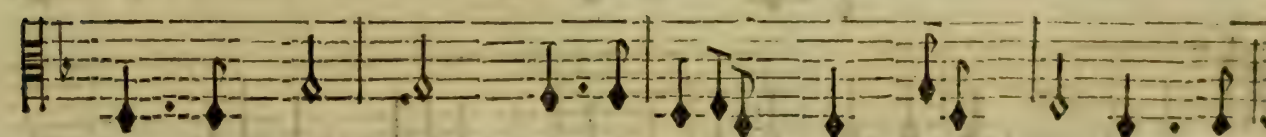
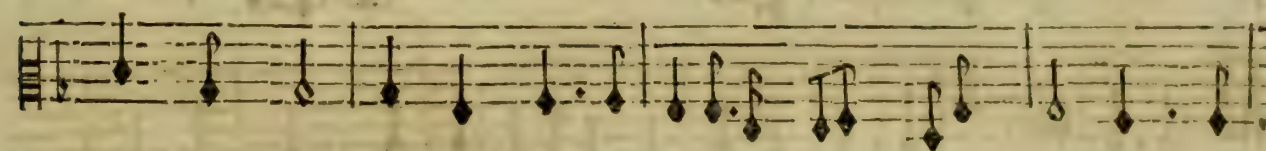
BASSE-CONTINUE.



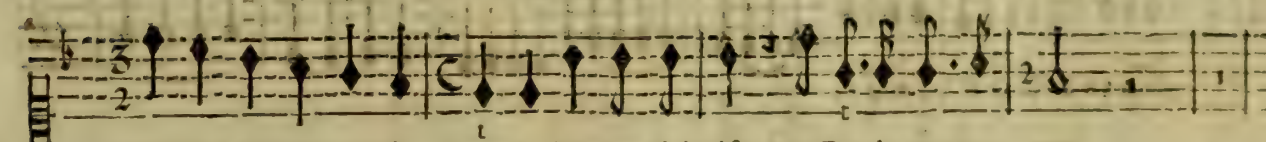
BASSE-CONTINUE.



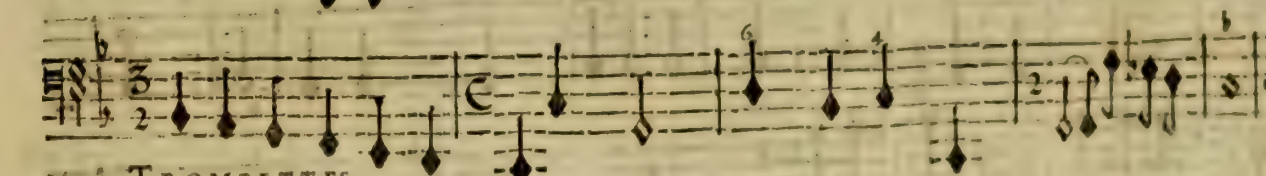
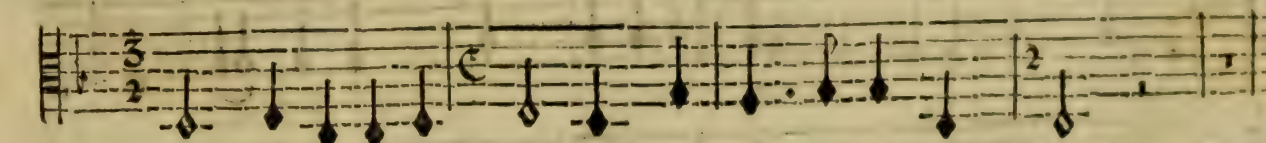
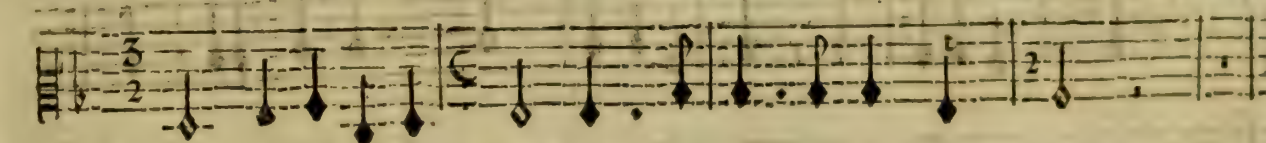
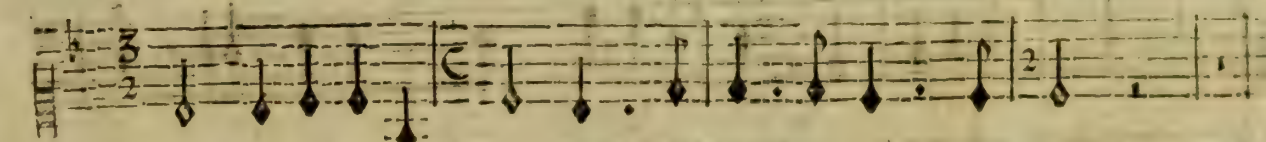
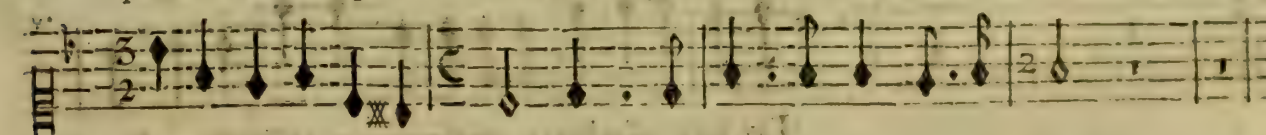
ray qui nous offence Par la plus cruelle vengeance Quela rage puisse inspirer. Je vais ref-



BASSE-CONTINUE.



pondre à vostre impati- ence, Manes plaintifs, cessez de murmu- rer.



TROMPETTES.

AMADIS;
SCENE III.

L'OMBRE D'ARDAN, & les mêmes Acteurs de la Scene precedente.

ARCAHONNE.

Arcadon.

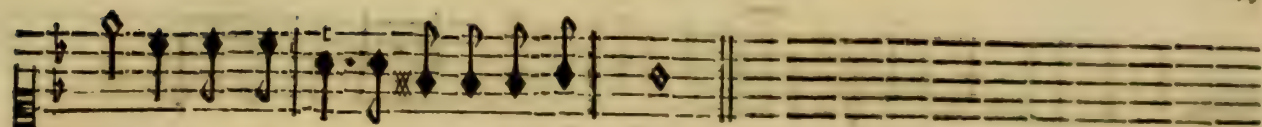
Ah!

BASSE-CONTINUE.

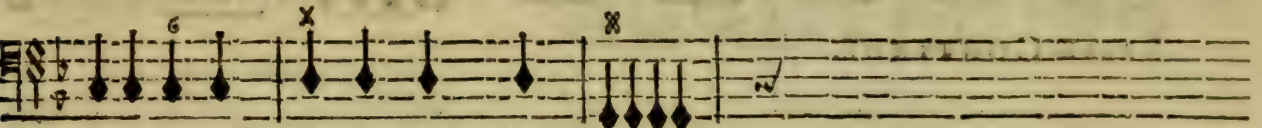
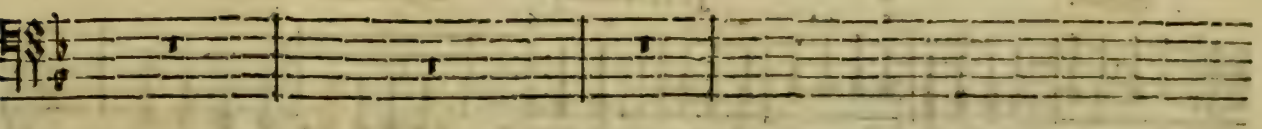
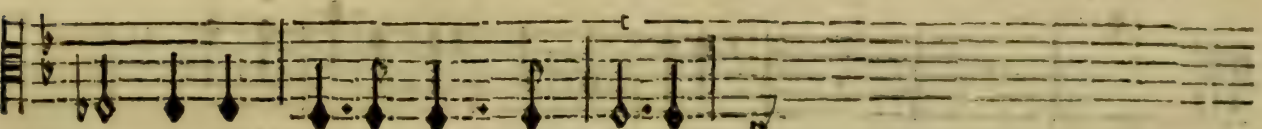
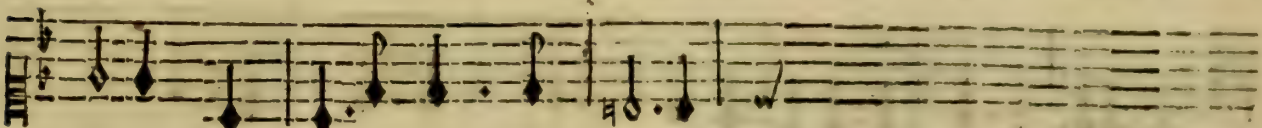
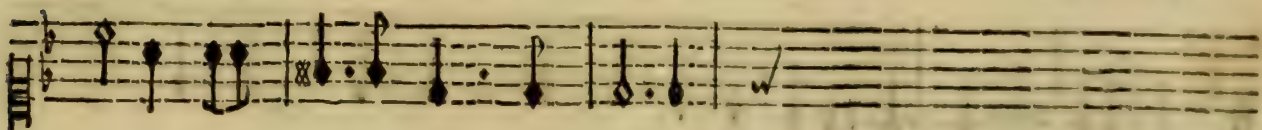
J'ay juré d'achever une vengeance affreuse, Voy-

tu me trahis, malheureuse.

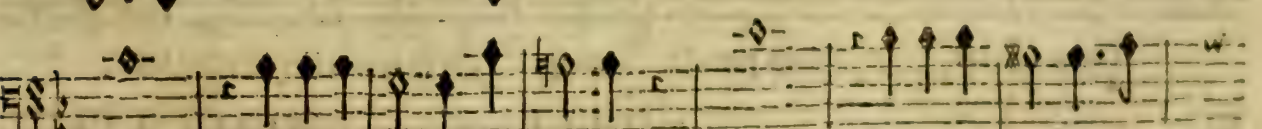
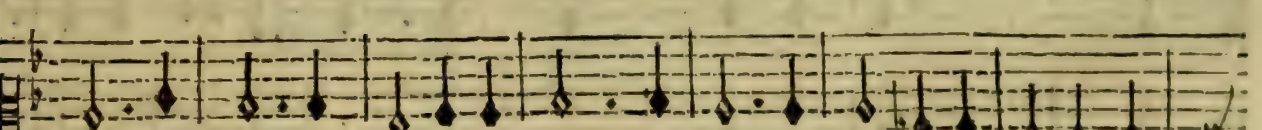
BASSE-CONTINUE.



yez quelle est l'ardeur de mes ressenti- mens.



BASSE-CONTINUE.

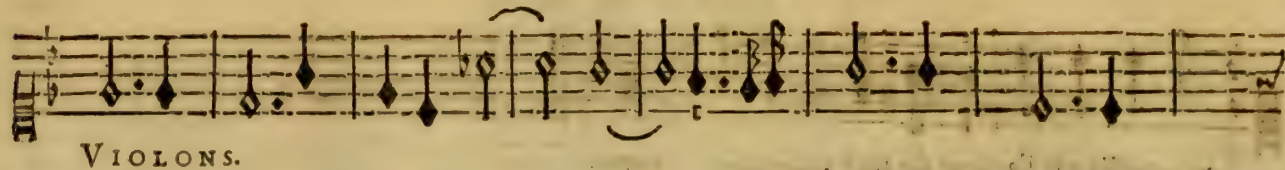


Ah! tu me trahis malheureuse!

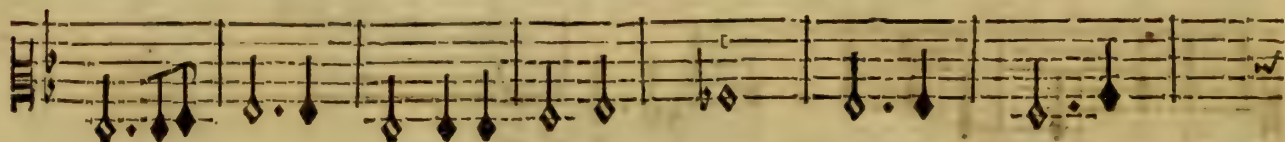
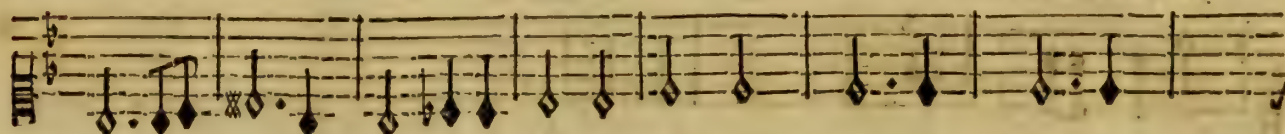
Ah! tu vas trahir tes ser-



BASSE CONTINUE.



VIOLONS.



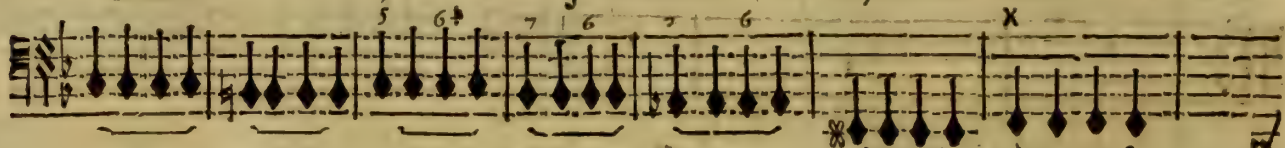
ments.

7
5

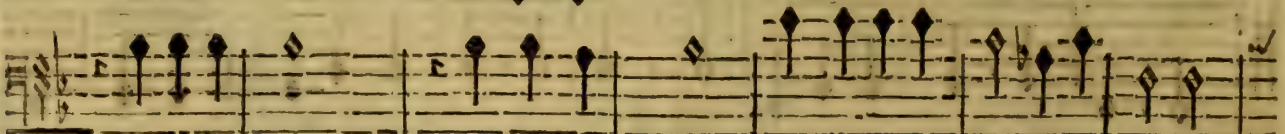
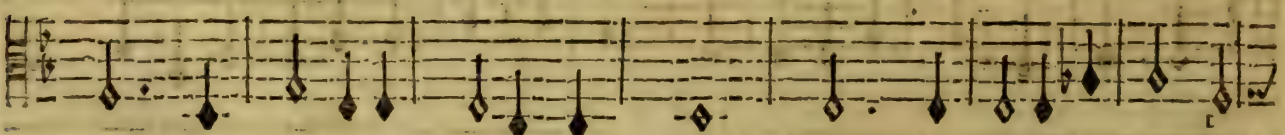
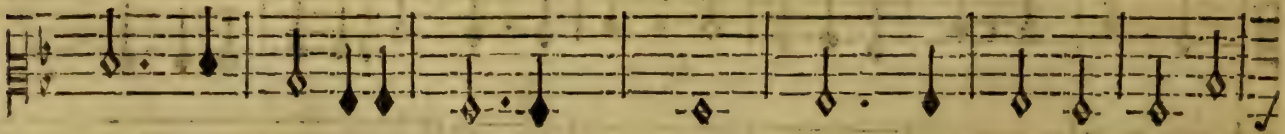
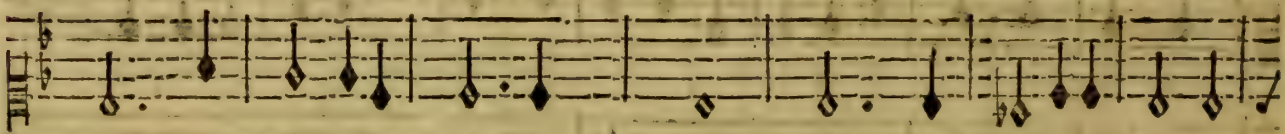
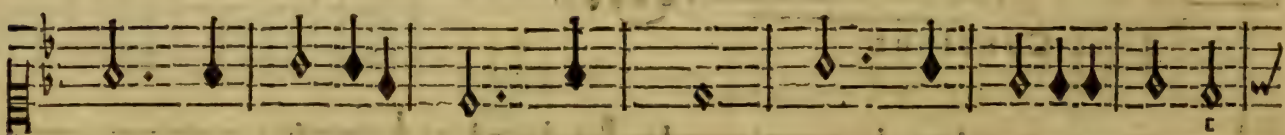
Je retombe;

le jour me

bleffe.



BASSE-CONTINUE.

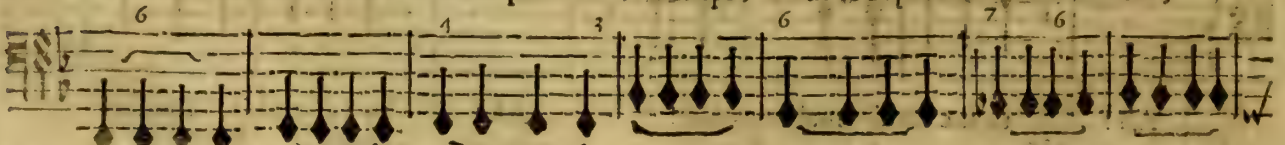


Tu me suivras

dans peu de

temps;

Pour te reprocher ta foiblesse,



BASSE-CONTINUE.

Five staves of musical notation. The first four staves appear to be vocal parts, and the fifth is likely a basso continuo. The notation includes various note values, rests, and accidentals.

C'est aux Enfers que je t'attends. Pour te reprocher ta foiblesse,

A single staff of musical notation for the basso continuo, featuring a series of notes and rests.

BASSE-CONTINUE.

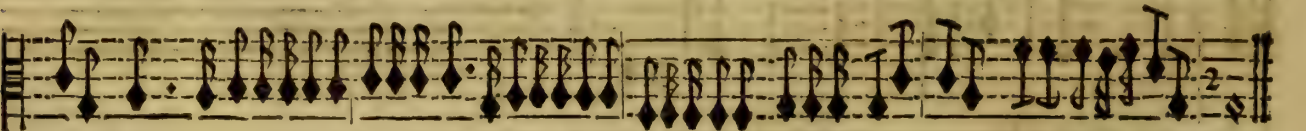
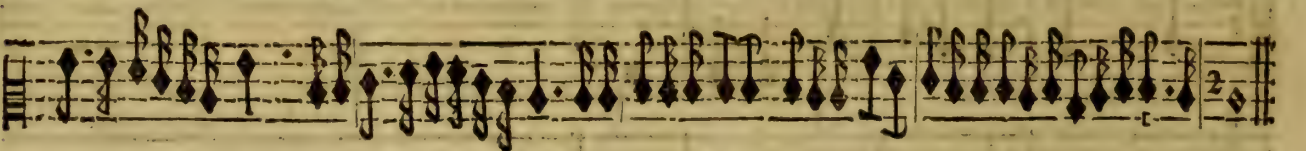
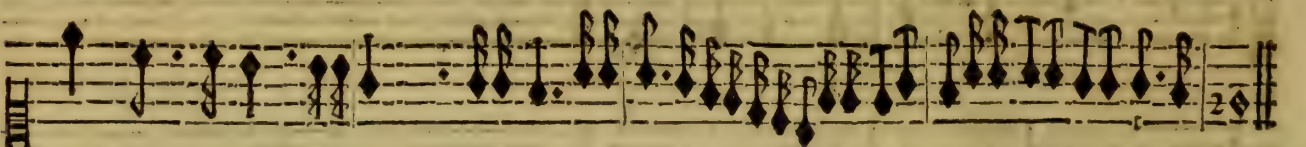
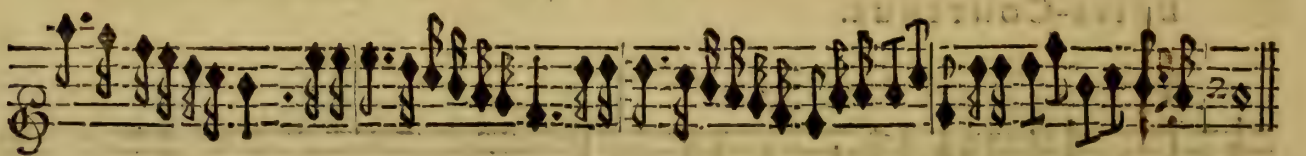
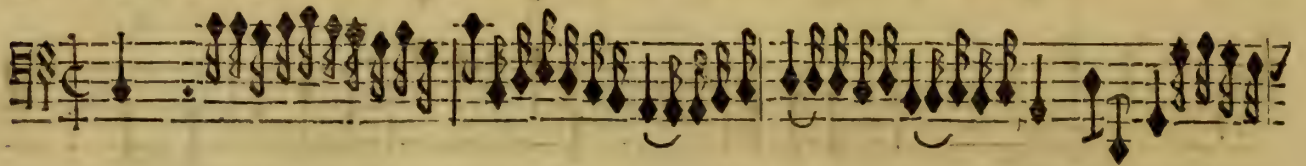
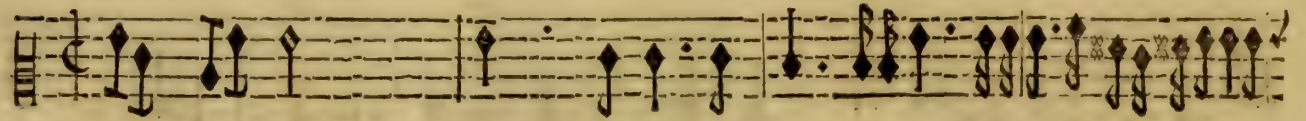
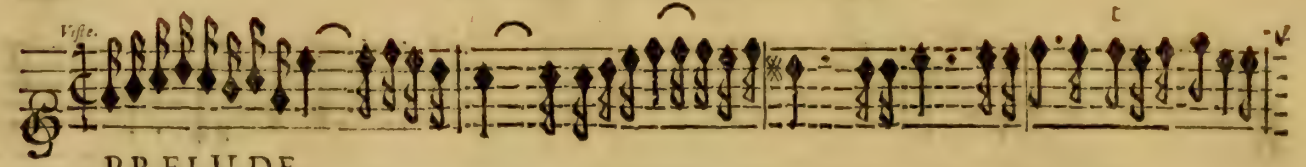
Five staves of musical notation, continuing the piece. The notation includes various note values, rests, and accidentals.

C'est aux Enfers que je t'attends.

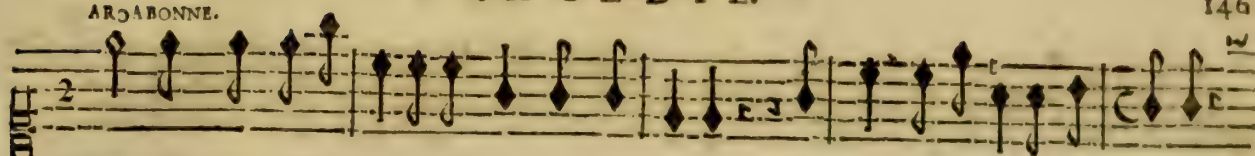
A single staff of musical notation for the basso continuo, featuring a series of notes and rests.

BASSE-CONTINUE.

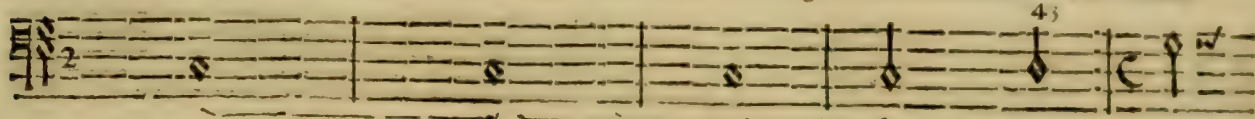
L'Ombre rentre dans le Tombeau.



ARCABONNE.



Non, rien n'arrêtera la fureur qui m'anime. On vient me livrer ma Vi-ctime.

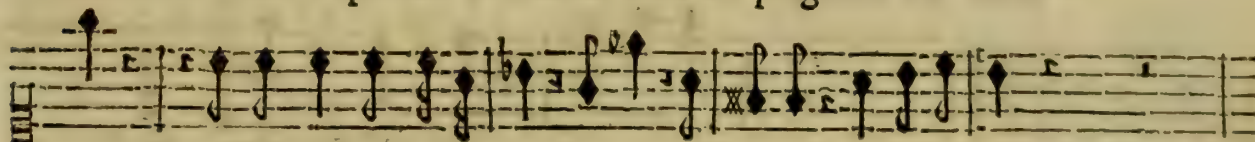


BASSE-CONTINUE.

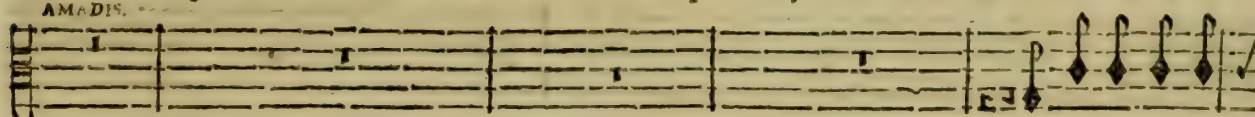
SCENE IV.

AMADIS enchaîné. Troupe de Soldats qui gardent Amadis, & les mêmes Acteurs de la Scene precedente.

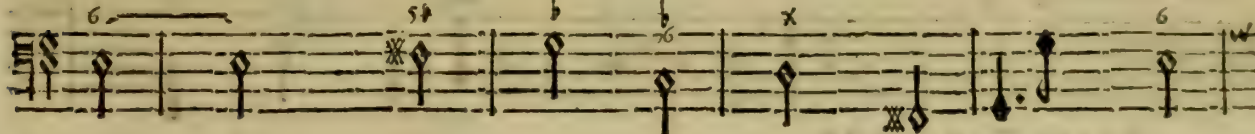
ARCABONNE s'approche d'Amadis avec un poignard à la main.



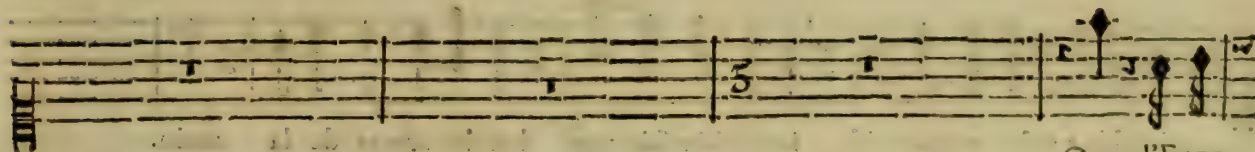
Meurs... que mes sens sont interdits! O Ciel! que vois-je! est-ce Amadis!



Je suis un malheu-



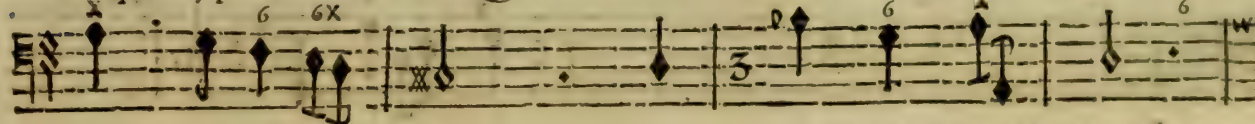
BASSE-CONTINUE.



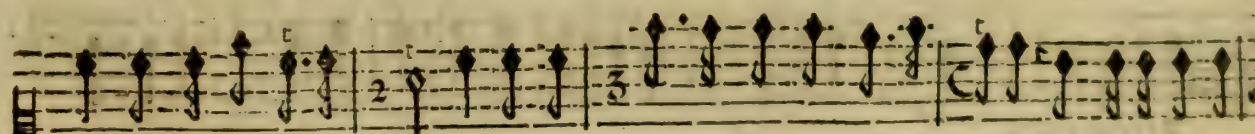
Quoy l'Enne-



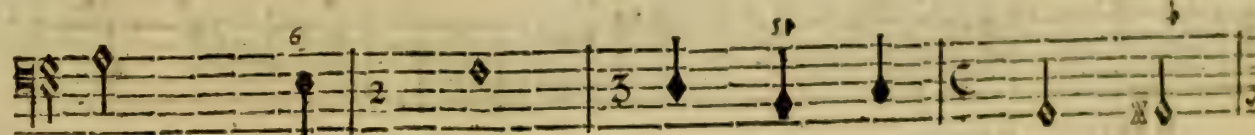
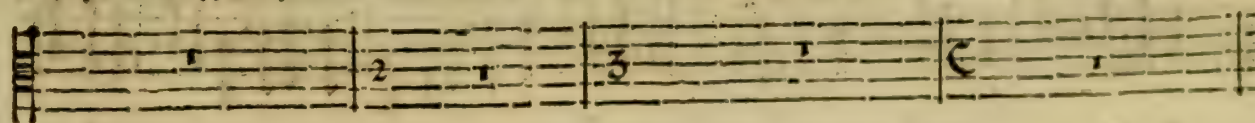
reux qui n'ay plus d'autre envie Que de trouver la fin de mon funeste sort.



BASSE-CONTINUE.



my dont j'ay juray la mort, Est le He-ros qui m'a sauvé la vie! Qu'est-ce que j'êtr-



BASSE-CONTINUE.

prends un trépas inhu- main De mon libera- teur seroit la recom- pense? Non,

BASSE-CONTINUE.

non, une cruelle ven- geance Contre vos jours m'a fait armer en

BASSE-CONTINUE.

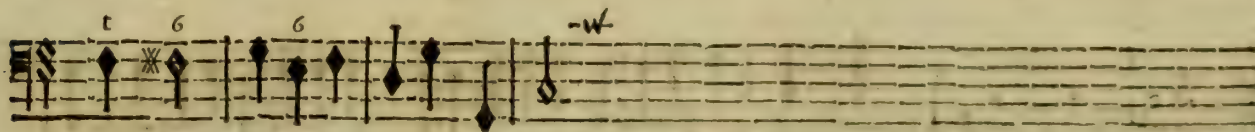
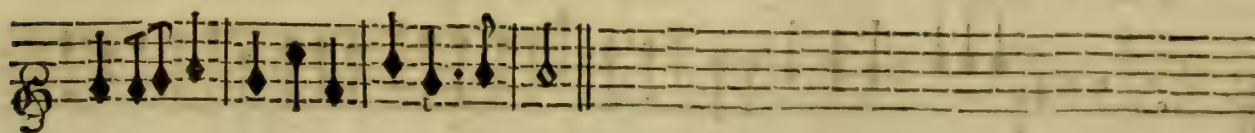
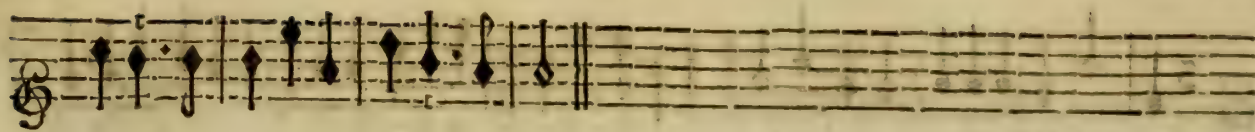
vain: Une juste reconnois- sance Me fait tom- ber les armes de la main.

BASSE-CONTINUE.

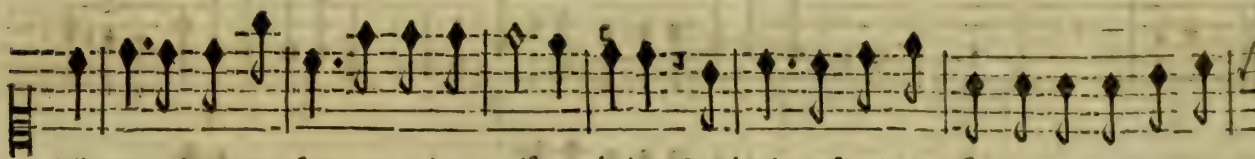
RITOURNELLE.

BASSE-CONTINUE.

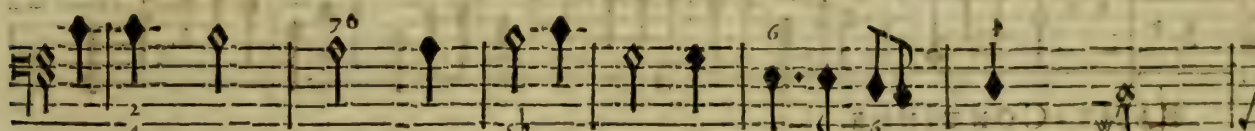
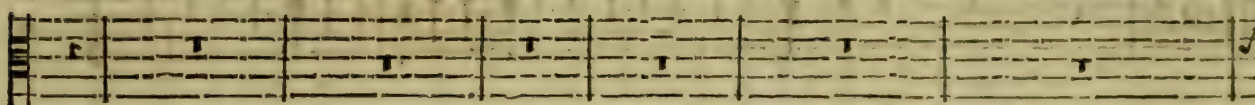
BASSE-CONTINUE.



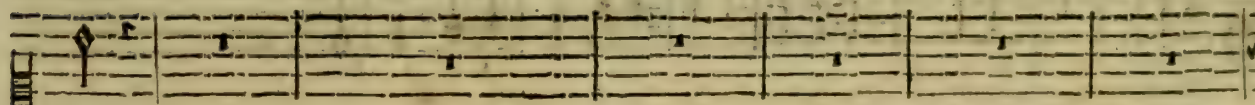
BASSE-CONTINUE.



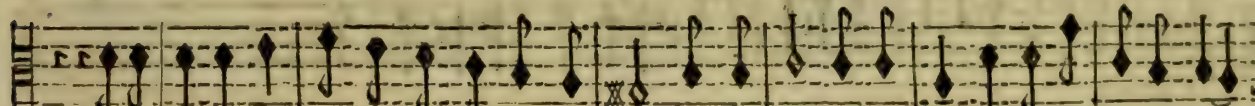
Vivez, quittez vos fers, ne craignez pl⁹ ma haine. Quel prix vo⁹ puis-je offrir pour ce que je vous



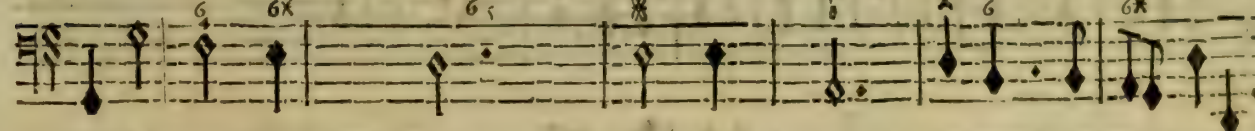
BASSE-CONTINUE.



doy.



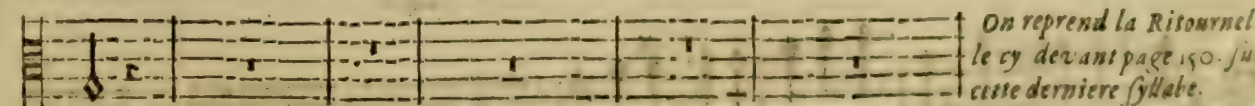
D'innocés malheureux ont trop souffert pour moy, Le seul prix que je veux, c'est de briser leur chaî-



BASSE-CONTINUE.

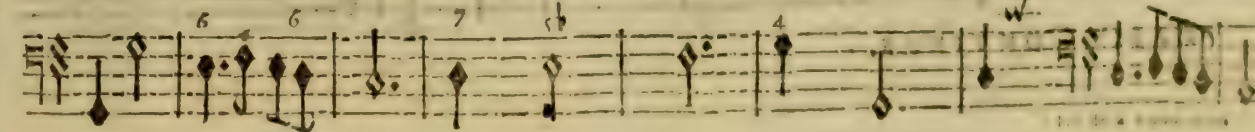


Allez en liberté goûter un doux repos, Rendez graces à ce Heros.

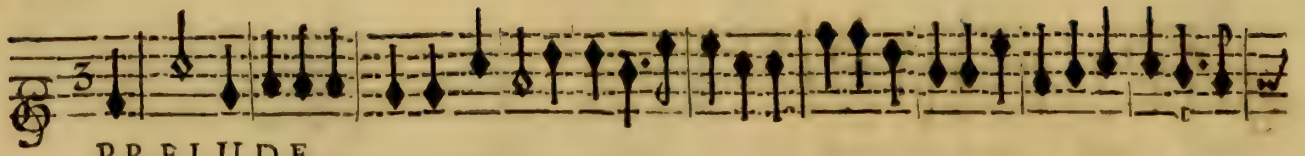


On reprend la Ritournelle cy devant page 150. sur cette dernière syllabe.

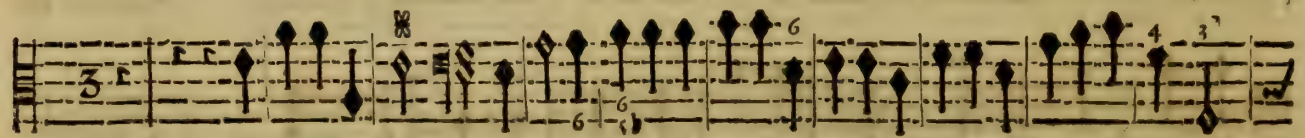
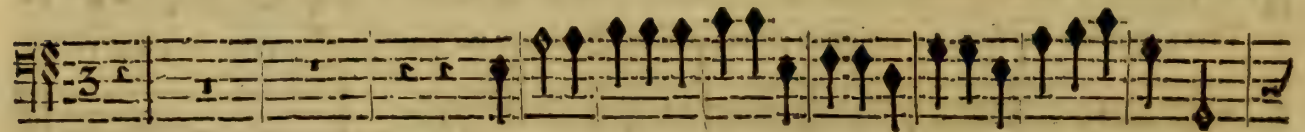
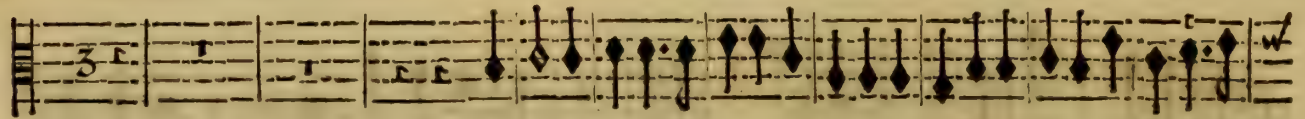
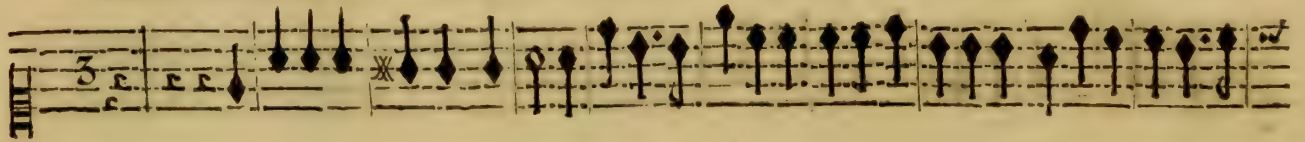
ne.



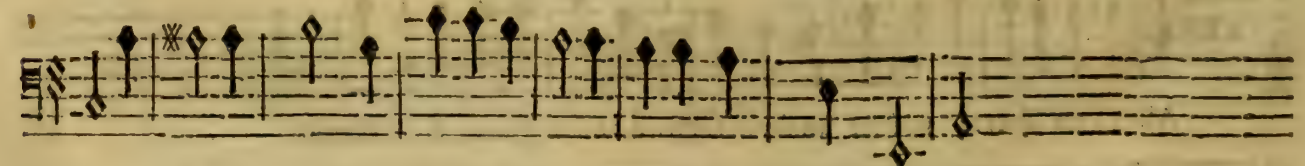
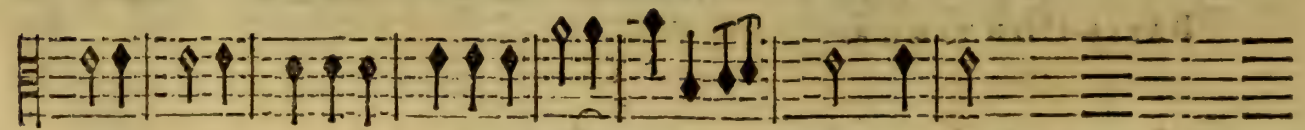
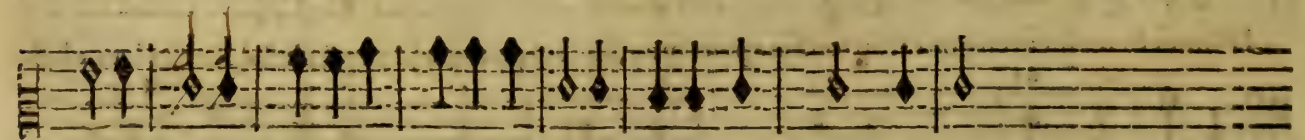
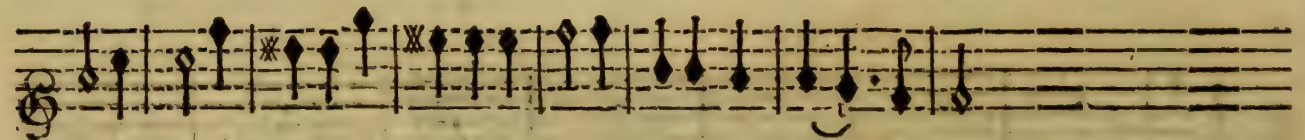
BASSE-CONTINUE.



PRELUDE.



BASSE-CONTINUE.

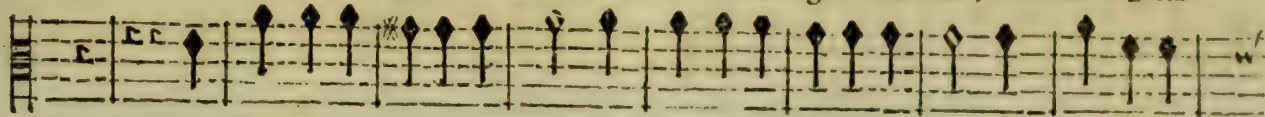


BASSE-CONTINUE.

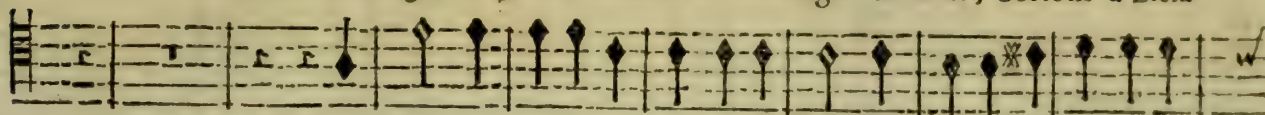
CHOER.



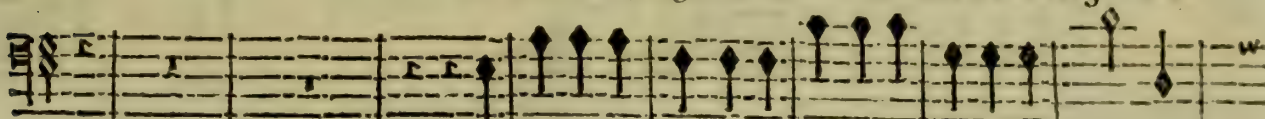
Sortons, sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sortons, Sortons d'Escla-



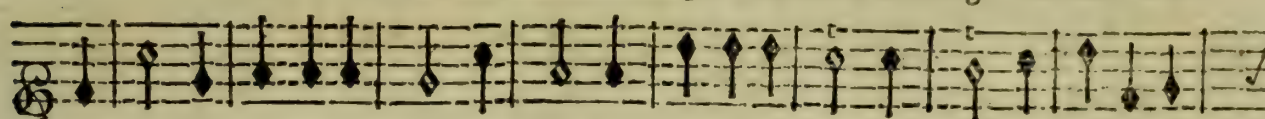
Sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sortons, Sortons d'Escla-



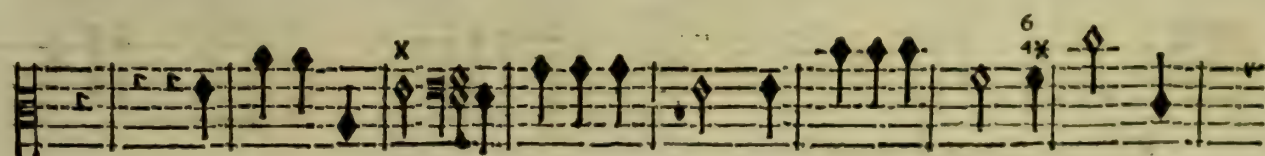
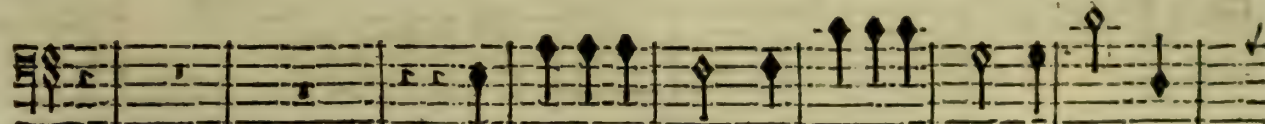
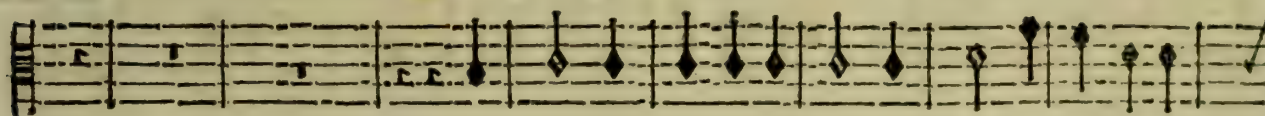
Sortons, Sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sor-



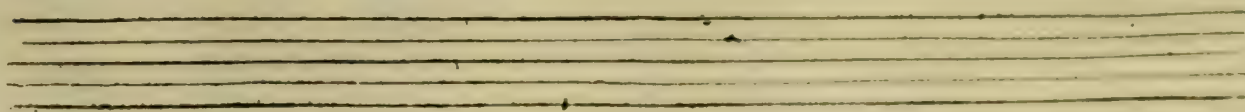
Sortons d'Esclavage. Sortons d'Esclavage. Sortons. Sor-

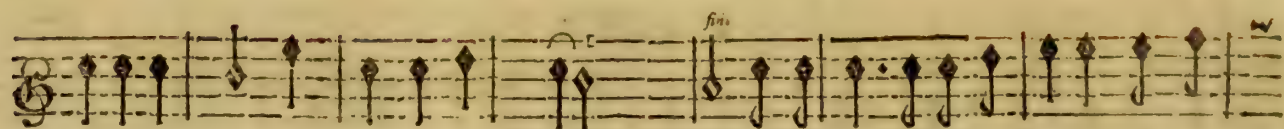


VIOLONS.



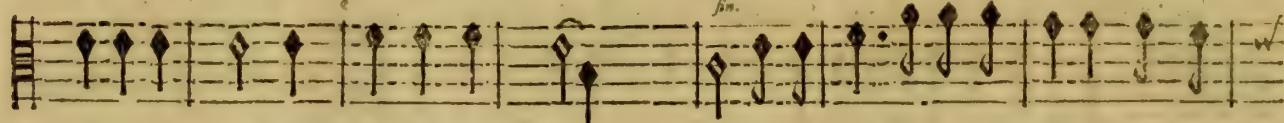
BASSE-CONTINUE.





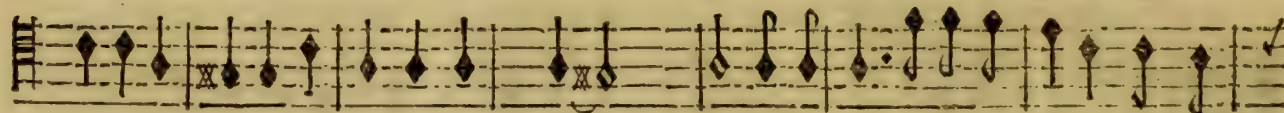
vage. Sortons, Sortons d'Esclava-

ge. Profitons de l'avantage Qu'Ama-



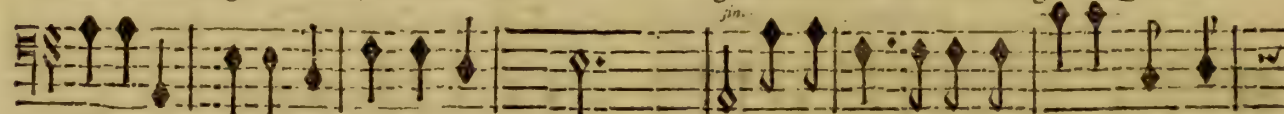
vage. Sortons, Sortons d'Esclava-

ge. Profitons de l'avantage Qu'Ama-



tons d'Esclavage. Sortons d'Esclava-

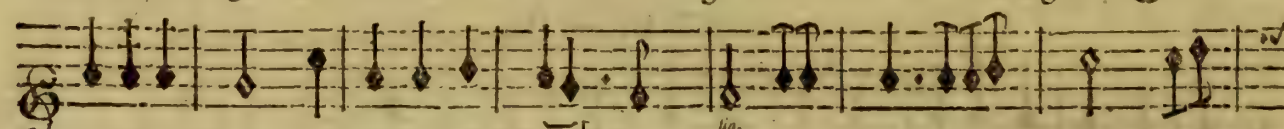
ge. Profitons de l'avantage Qu'Ama-



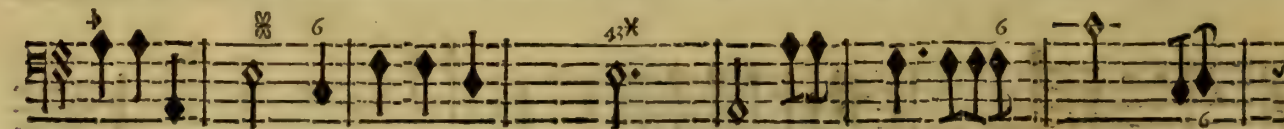
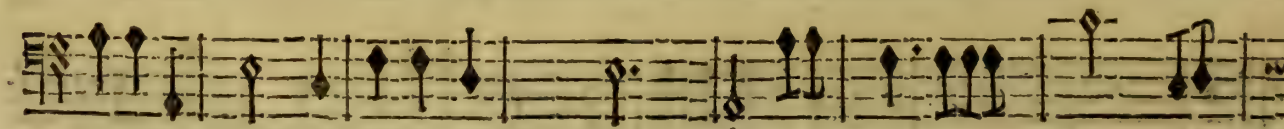
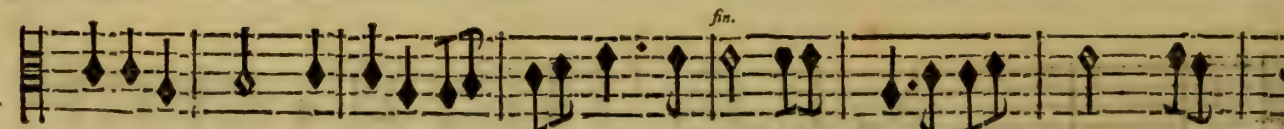
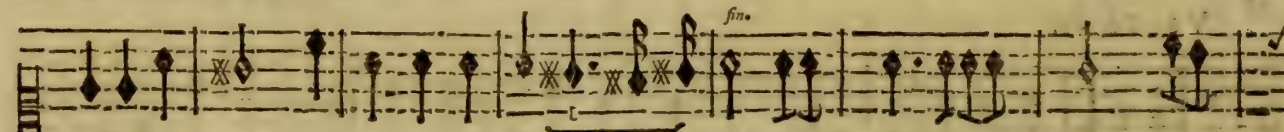
tons d'Esclavage. Sortons d'Escla-

va-

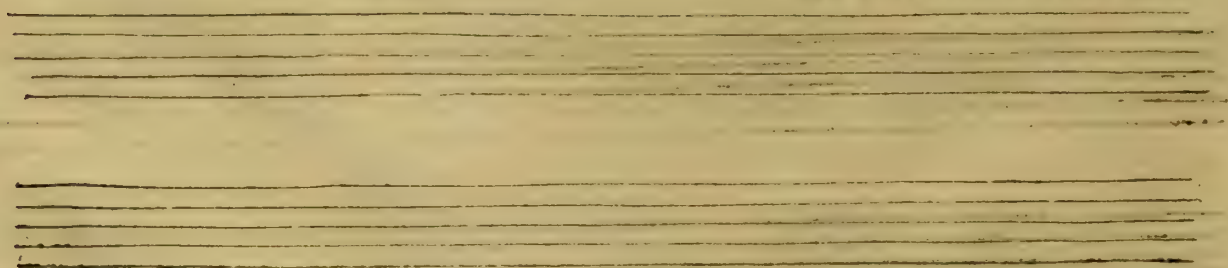
ge. Profitons de l'avantage Qu'Ama-



VIOLONS.

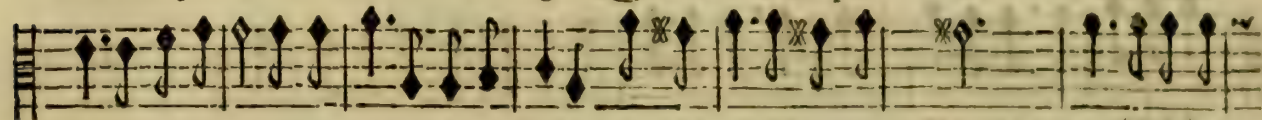


BASSE-CONTINUE.

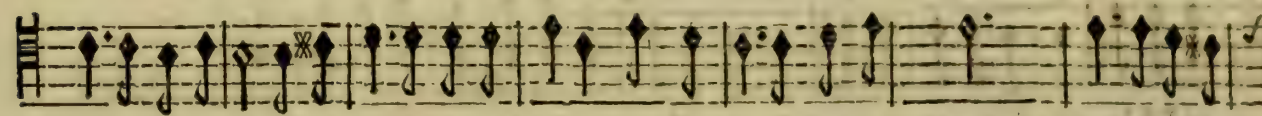




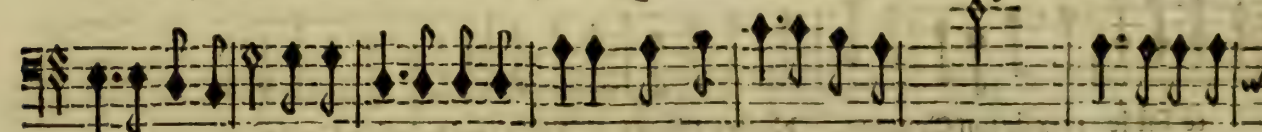
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



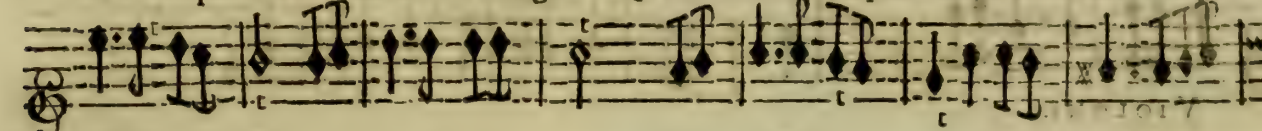
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



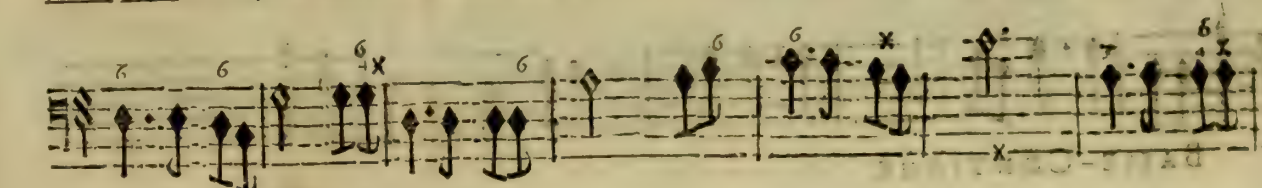
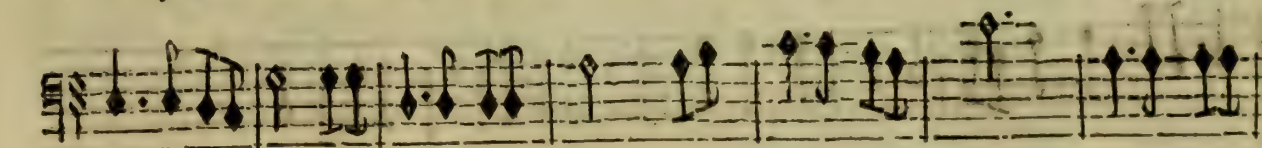
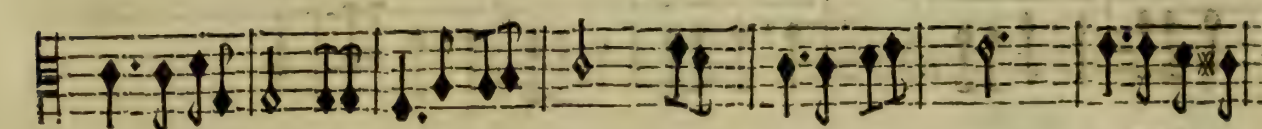
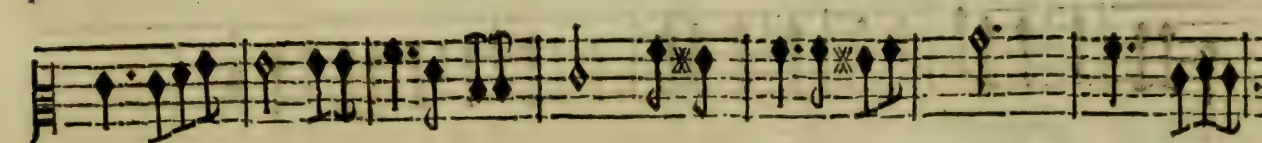
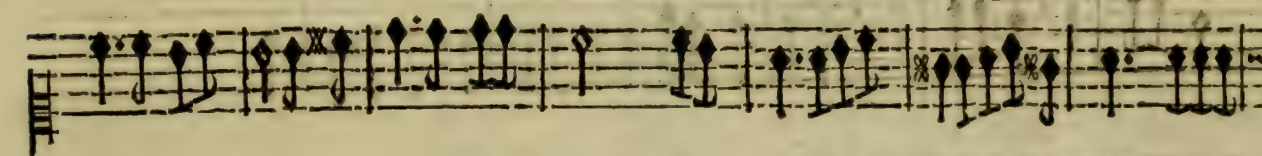
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



dis a remporté Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



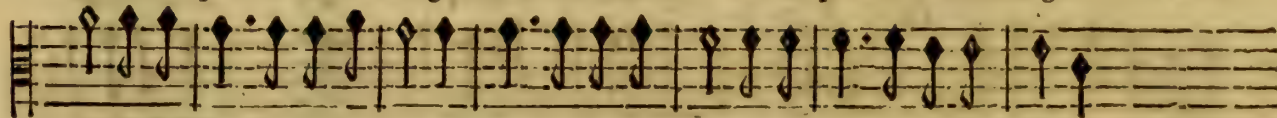
VIOLONS.



BASSE-CONTINUE.



té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.



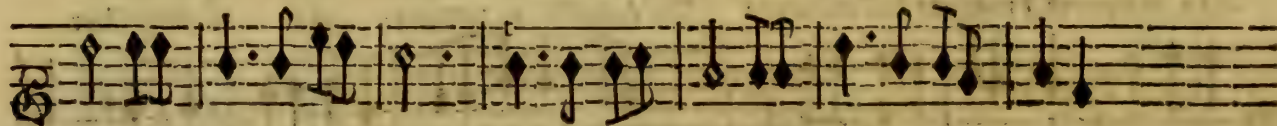
té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.



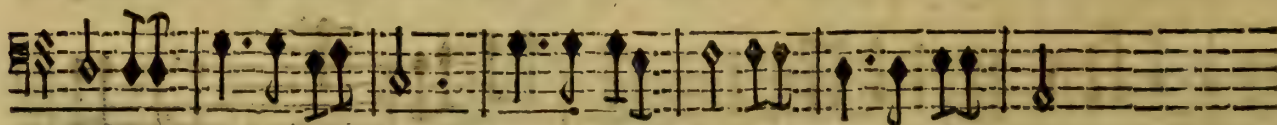
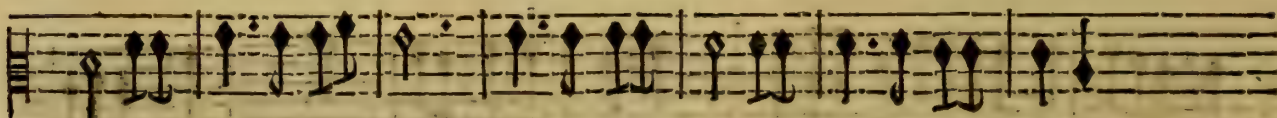
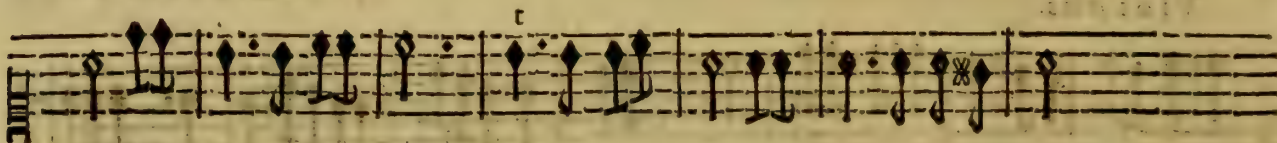
té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.



té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.



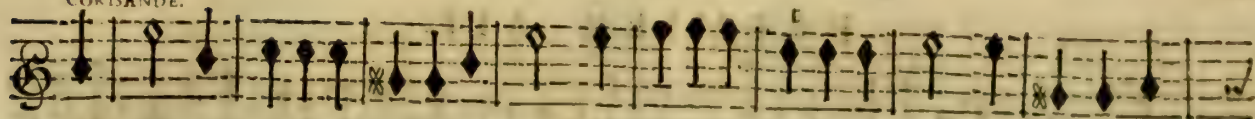
VIOLONS.



BASSE-CONTINUE.



CORISANDE.



Sortons Sortons d'esclavage. Sortons Sortons d'esclavage. Sortons Sortons d'escla-

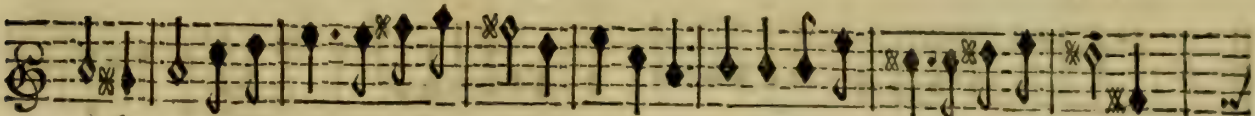
FLORESTAN.



Sortons Sortons d'esclavage. Sortons Sortons d'esclavage. Sortons d'escla-



BASSE-CONTINUE.



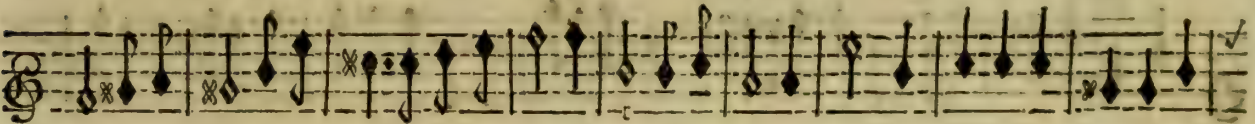
va- ge. Amadis a surmonté L'Envie & la Rage, Amadis a surmonté L'En-



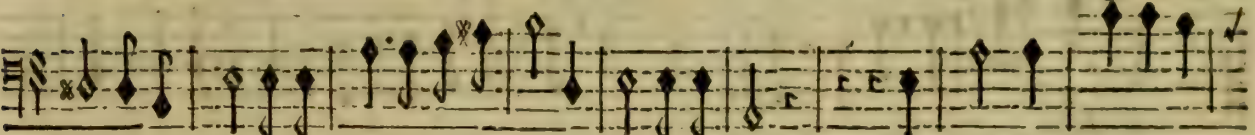
vage. Amadis a surmonté L'Envie & la Rage, Amadis a surmonté L'En-



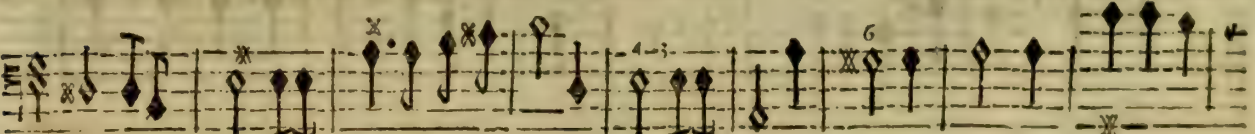
BASSE-CONTINUE.



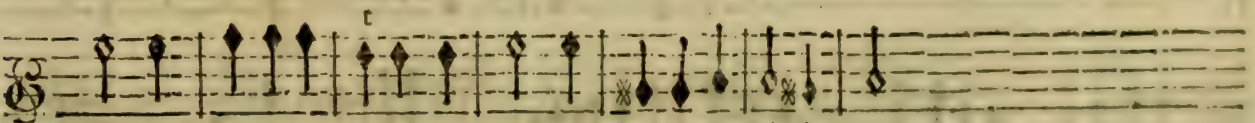
fer irrité. Amadis a surmonté L'Enfer irrité. Sortons Sortons d'esclavage. Sor-



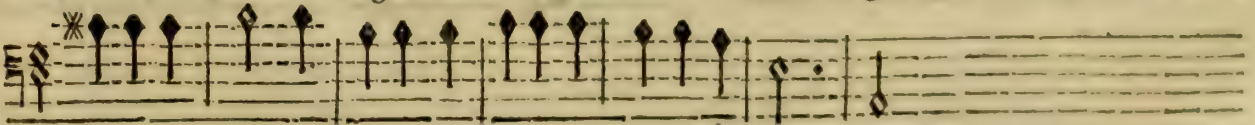
fer irrité. Amadis a surmonté L'Enfer irrité. Sortons Sortons d'escla-



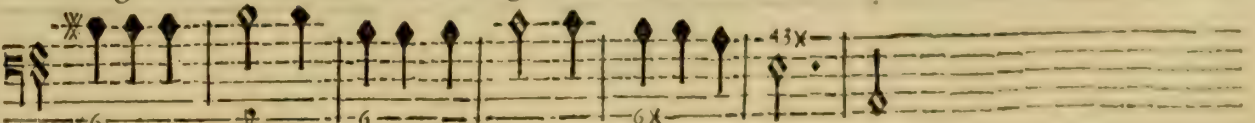
BASSE-CONTINUE.



tons Sortons d'esclavage. Sortons Sortons d'esclava- ge.

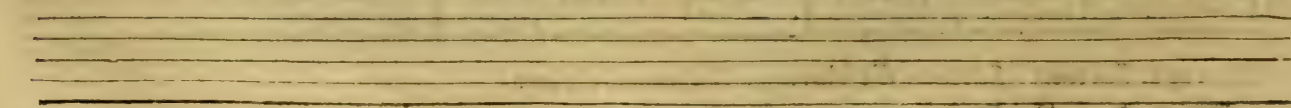
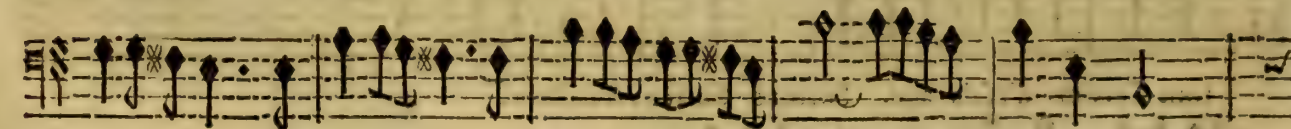
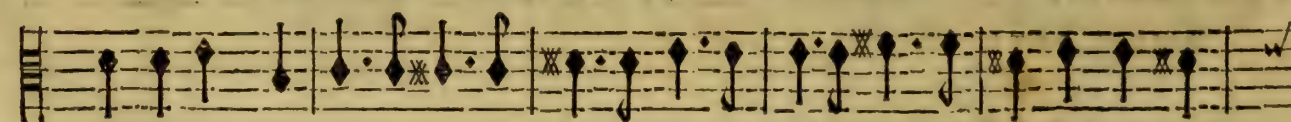
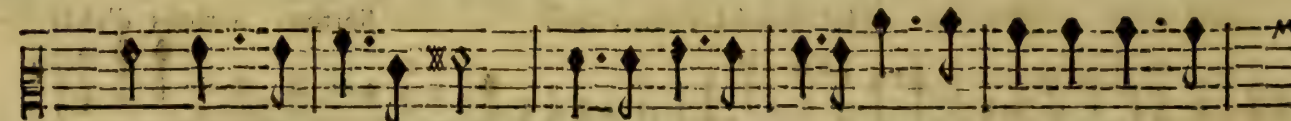
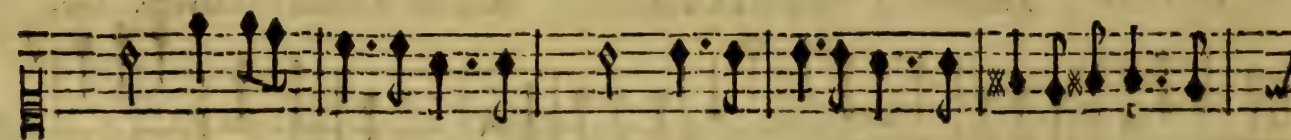
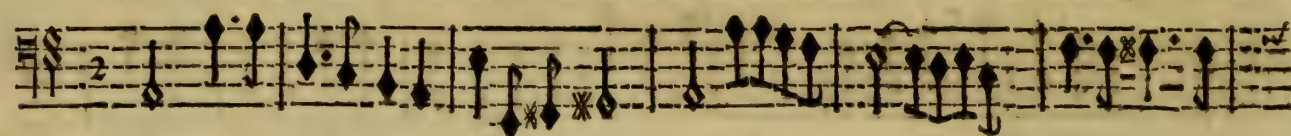
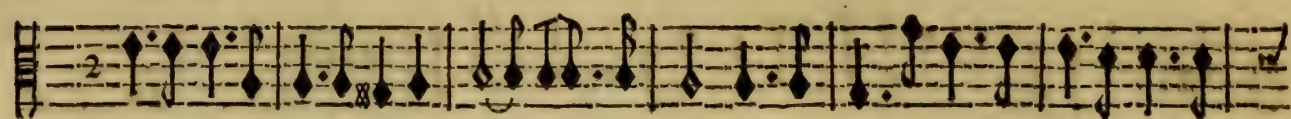
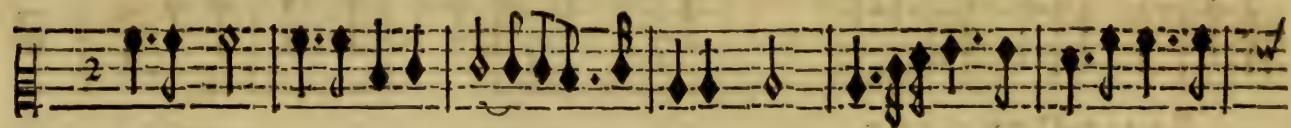
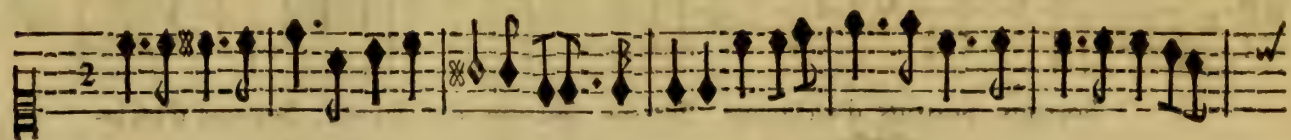
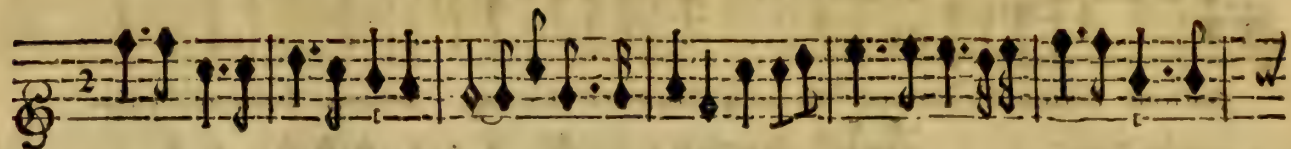


vage. Sortons Sortons d'esclavage. Sortons d'esclava- ge.



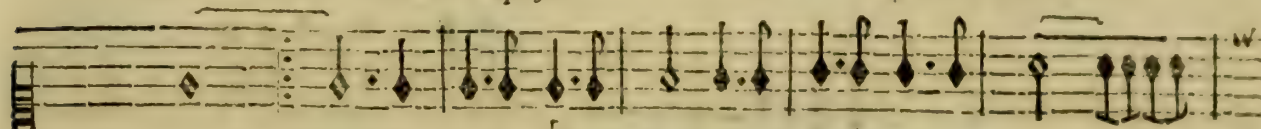
BASSE-CONTINUE.

On reprend le Chœur tout entier: Et l'on reprend encore le commencement dudit Chœur jusqu'à l'endroit où il y a fn.

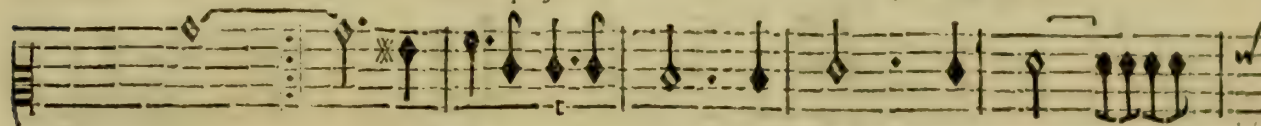
A M A D I S,
PREMIER AIR.



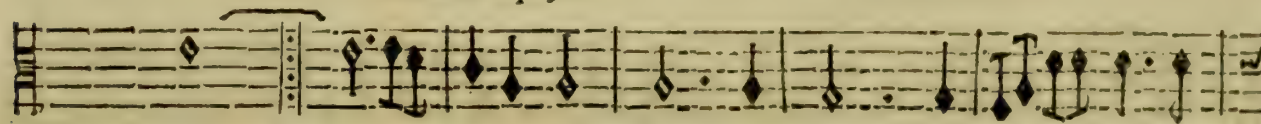
Première Reprise.



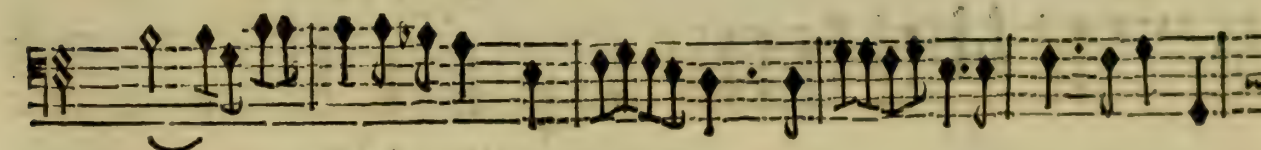
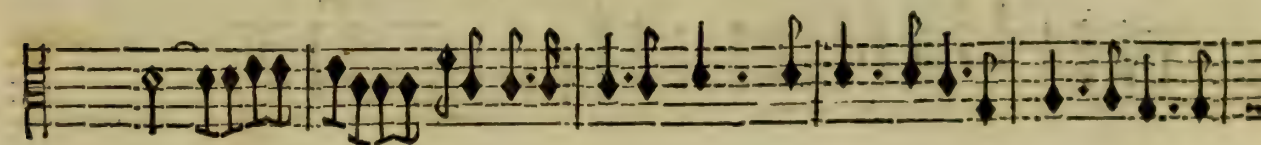
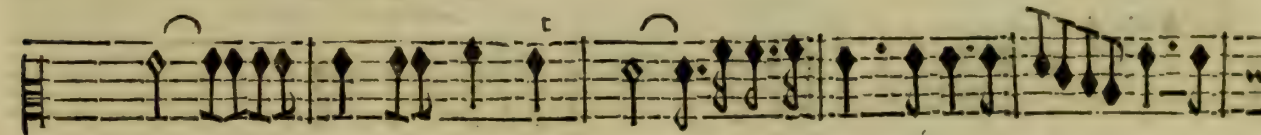
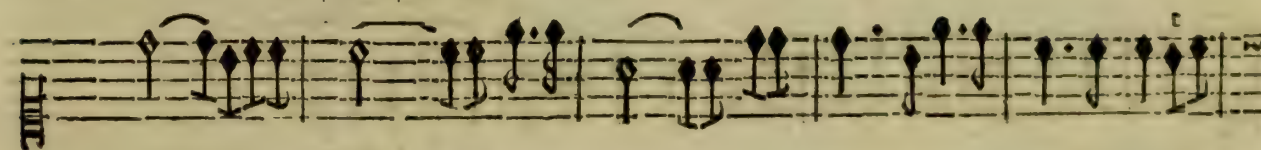
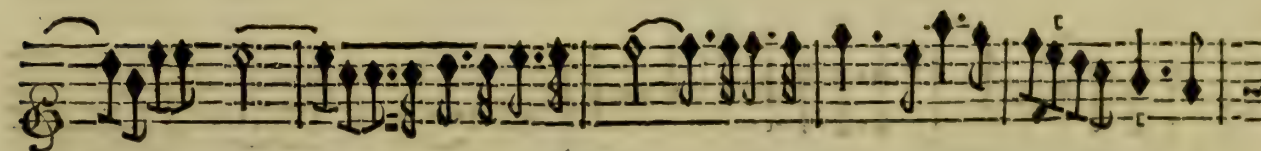
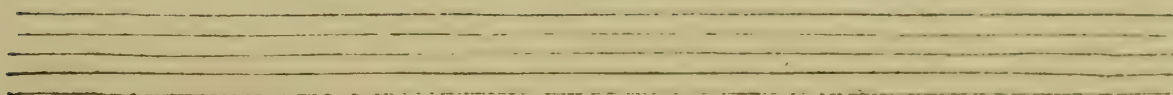
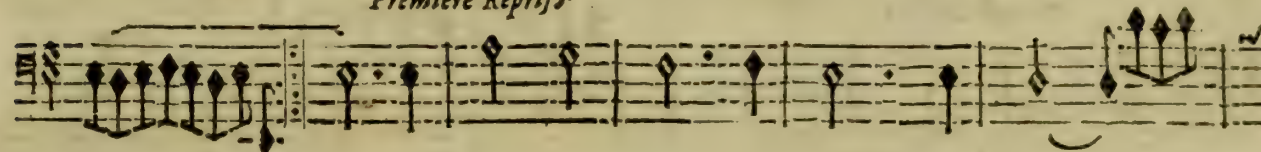
Première Reprise.

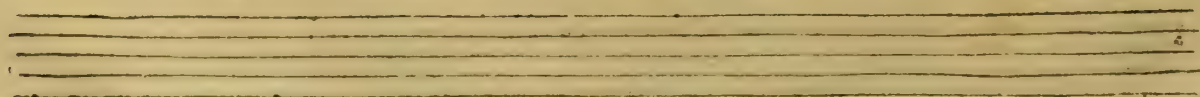
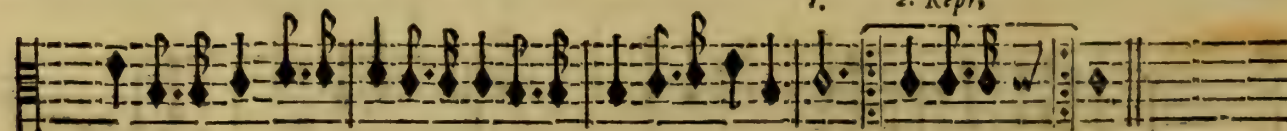
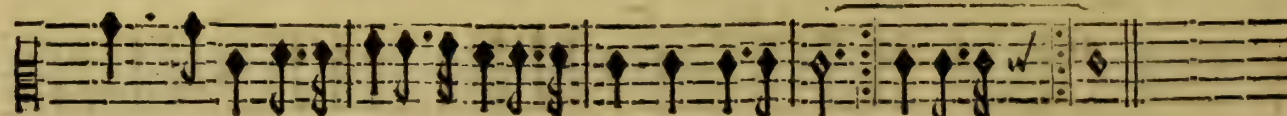
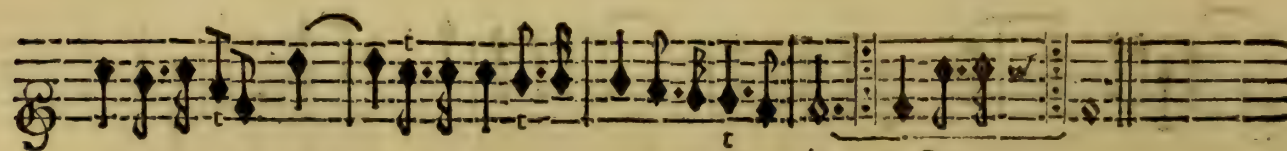
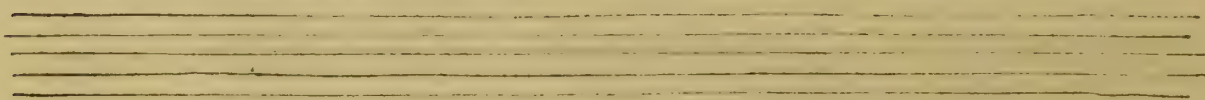
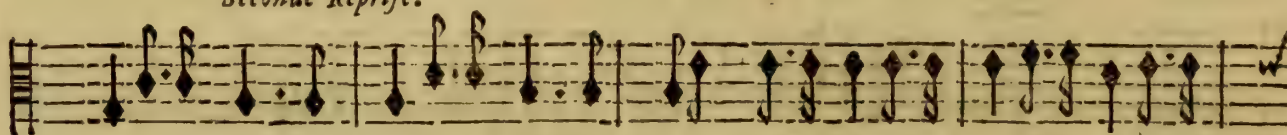
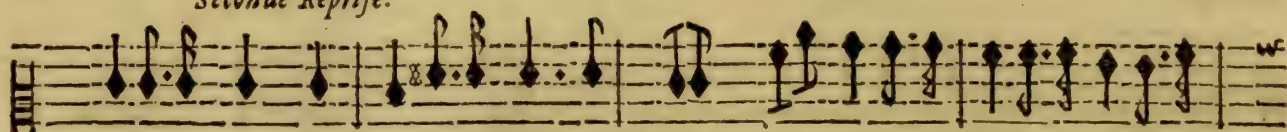
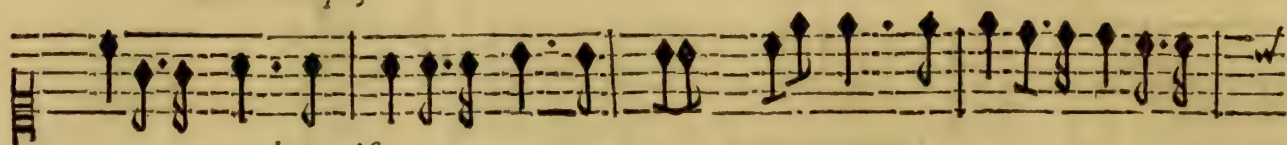


Première Reprise.



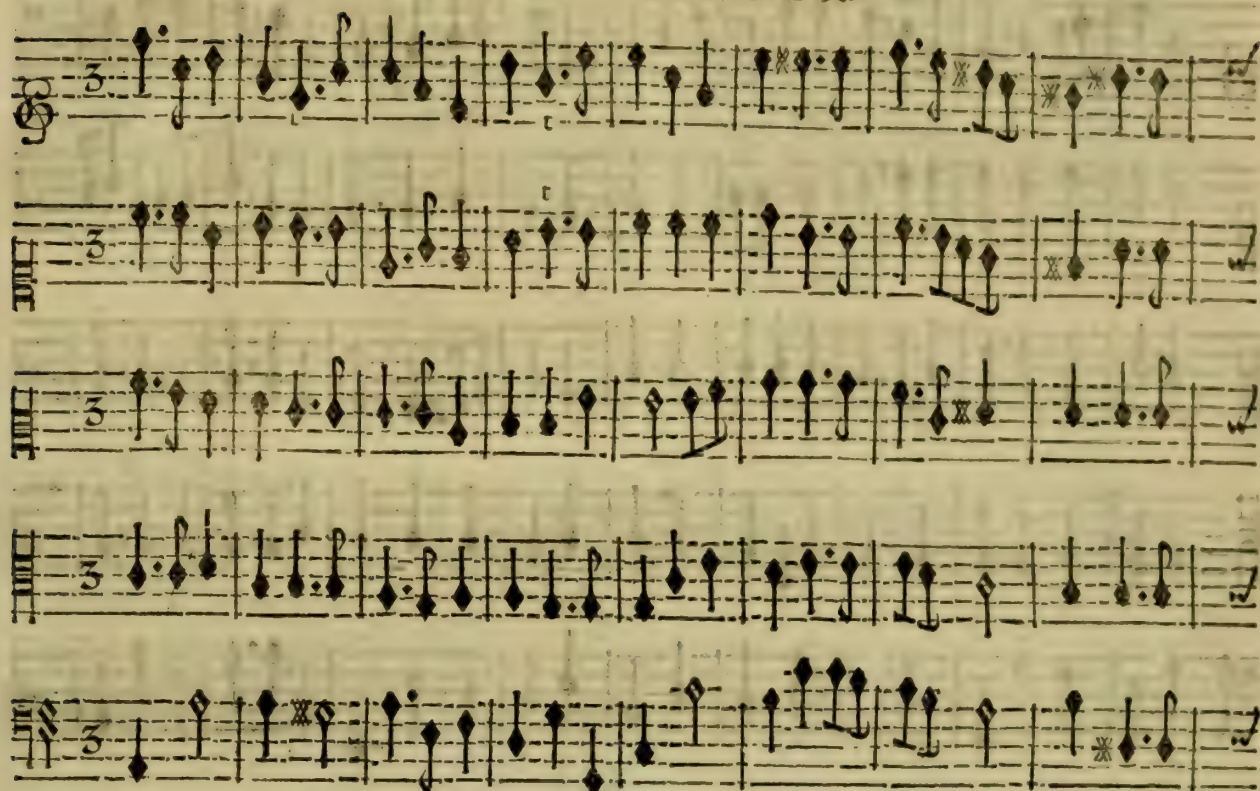
Première Reprise.





TRAGÉDIE
SECOND AIR.

161



On reprend à la page 153. le Chœur tout entier, & le commencement jusques à l'endroit où il y a fin.

On joue le premier Air page 158. pour l'Entr' Acte. Et après l'Entr' Acte la Basse-Continue joue ces deux mesures.

FIN DU TROISIÈME ACTE.





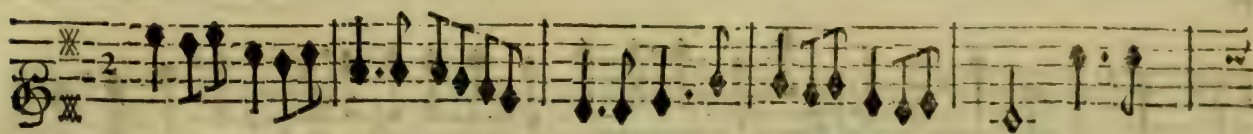
ACTE QUATRIEME

SCENE PREMIERE.

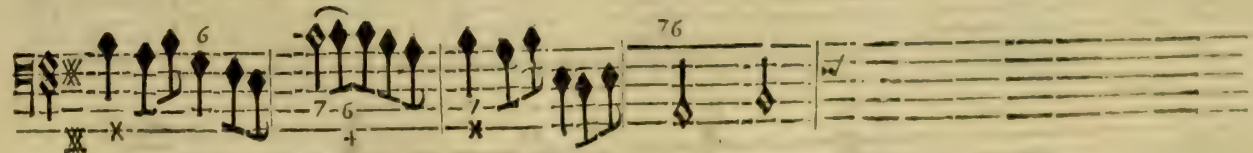
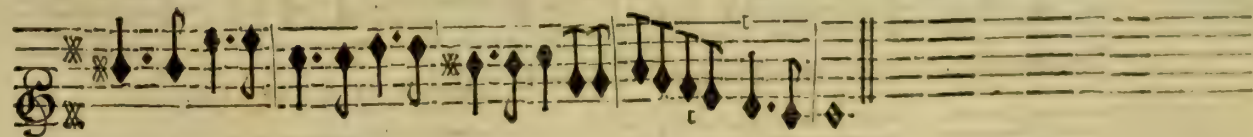
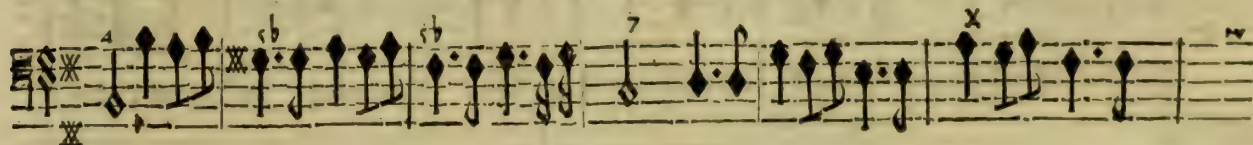
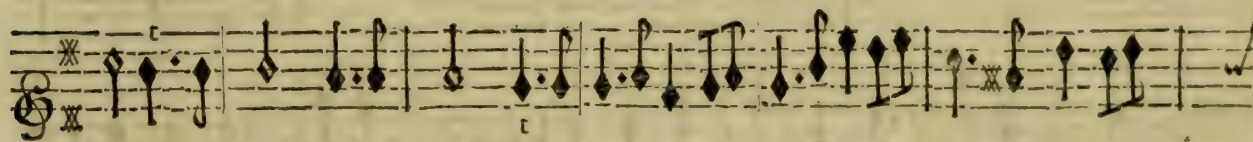
ARCALVS ET ARCABONNE.



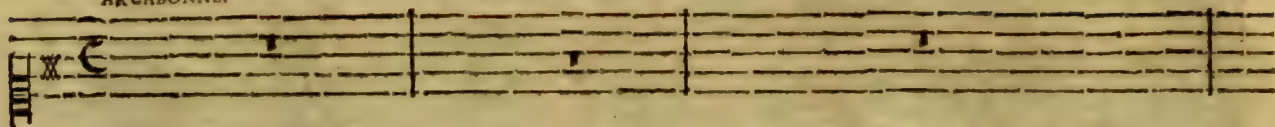
RITOURNELLE.



RITOURNELLE.



ARCAÛBONNE.



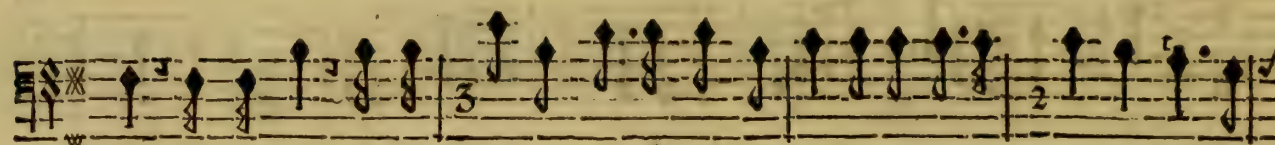
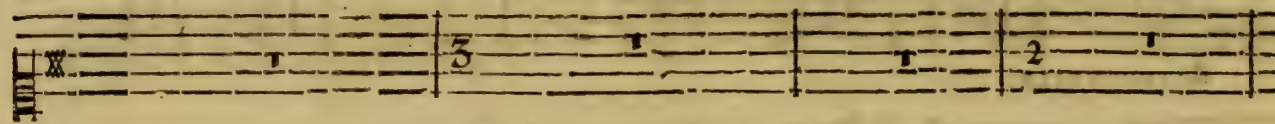
ARCAÛBONNE.



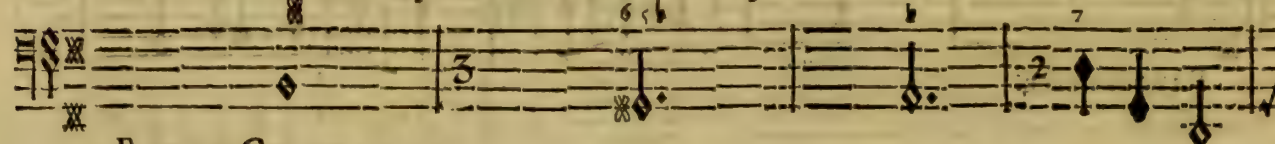
Par mes enchantements Oriane est captive, Sa beauté causa nos mal-



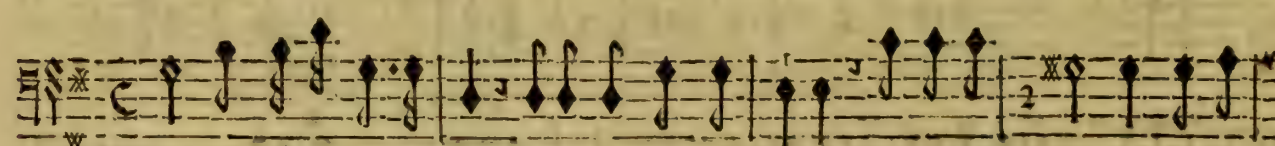
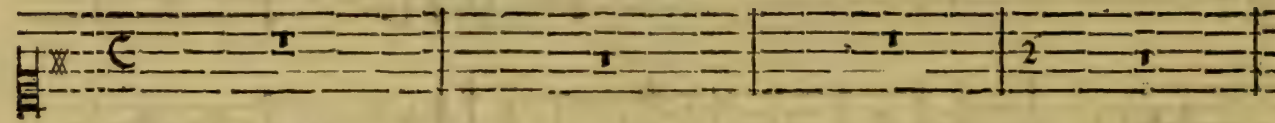
BASSE-CONTINUE.



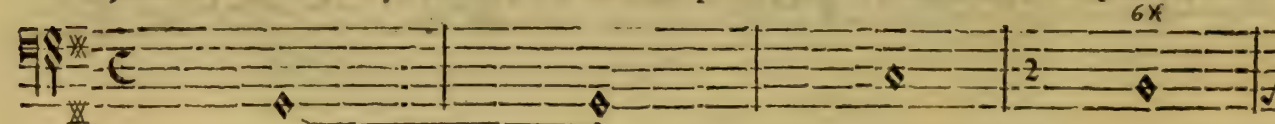
heurs: Dans ces lieux, sans pitié j'entens sa voix plaintive; Et j'aime à voir couler ses



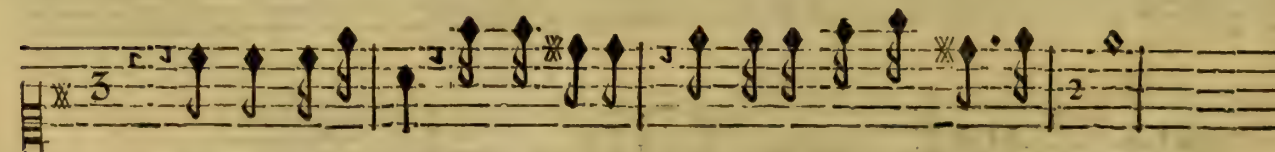
BASSE-CONTINUE.



pleurs. Notre Ennemy l'aimoit, Il a tout fait pour elle; Il combattoit pour l'obte-



BASSE-CONTINUE.



Je viens de la voir, qu'elle est belle! Vous ne la sçauriez trop punir.



nir.



BASSE-CONTINUE.

Musical staff for Violons, first system. The staff is in G-clef and contains a series of eighth and sixteenth notes, mostly descending in pitch.

VIOLONS.

Musical staff for Violons, second system. Continuation of the first system, ending with a fermata.

Musical staff for Basse-Continue, first system. The staff is in C-clef and contains a series of eighth and sixteenth notes, mostly descending in pitch. Fingering numbers 6 and 4 are visible below the staff.

Ne permettons pas qu'elle ignore La perte D'un Amant dont son cœur est charmé, Il

BASSE-CONTINUE.

Musical staff for Violons, third system. Continuation of the previous system, ending with a double bar line.

Musical staff for Violons, fourth system. Continuation of the previous system, ending with a double bar line.

Musical staff for Basse-Continue, second system. Continuation of the first system, ending with a fermata. Fingering numbers 6x and 6 are visible below the staff.

faut qu'après la mort Amadis souffre encore Dans ce qu'il a le plus aimé.

BASSE-CONTINUE.

Musical staff for Violons, fifth system. Continuation of the previous system, ending with a double bar line.

Musical staff for Violons, sixth system. Continuation of the previous system, ending with a double bar line.

Aux regards d'Oriane exposez la Victime, Qu'à nos ressentiments vous venez d'immo-

Musical staff for Basse-Continue, third system. Continuation of the second system, ending with a double bar line. Fingering numbers 6, 7, and 6 are visible below the staff.

BASSE-CONTINUE.



ler. Un soupir vous eschape! & vous n'osez parler! Est-ce par des soupirs que la haine s'ex-

BASSE-CONTINUE.

Que vous estes heureux de n'avoir à songer Qu'à haïr, & qu'à vous van- ger! He-

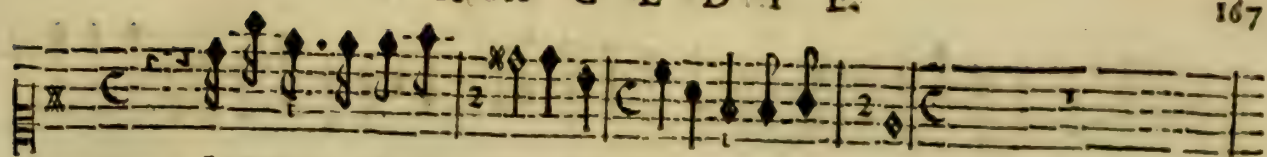
BASSE-CONTINUE.

las! dans nostre Ennemy mesme J'ay trouvé l'Inconnu que j'aime.

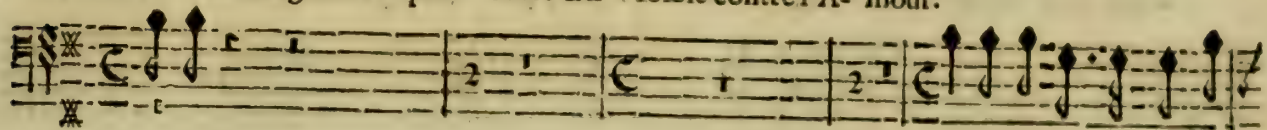
BASSE-CONTINUE.

dis! il voit encor le jour! Quoy, sur vostre ven- geance un lasche amour l'em-

BASSE-CONTINUE.

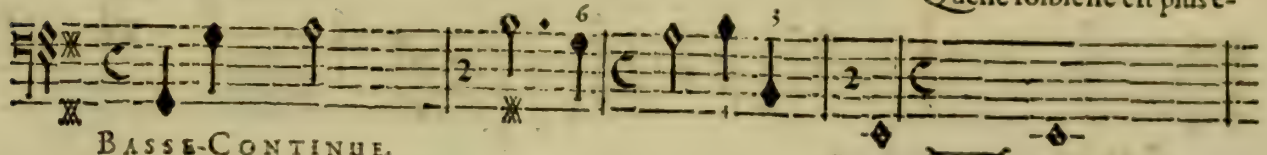


La vengeance la plus forte Est foible contre l'A- mour.

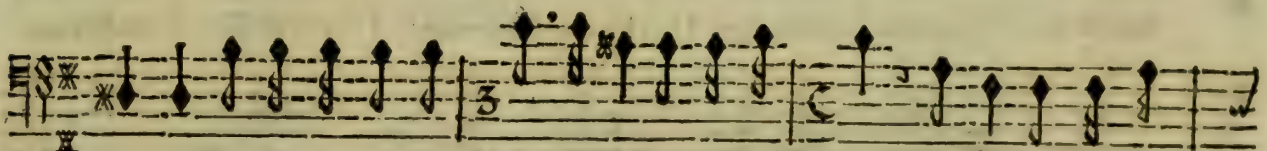
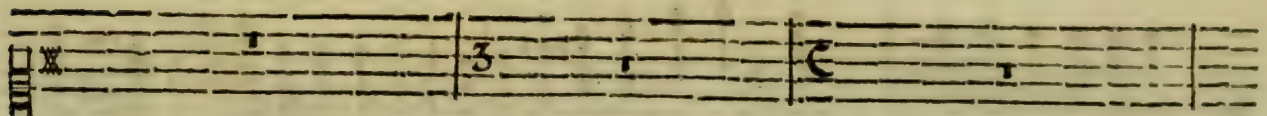


porte?

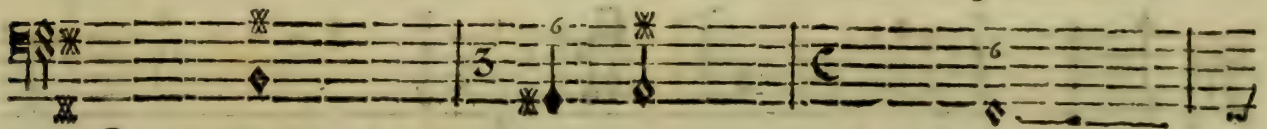
Quelle foiblesse est plus é-



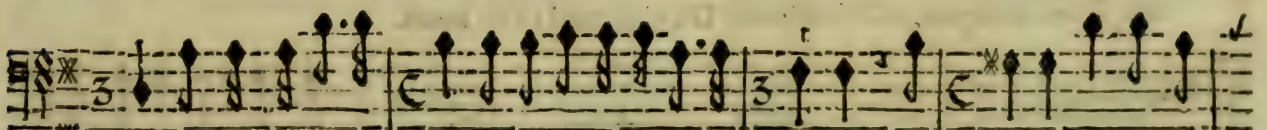
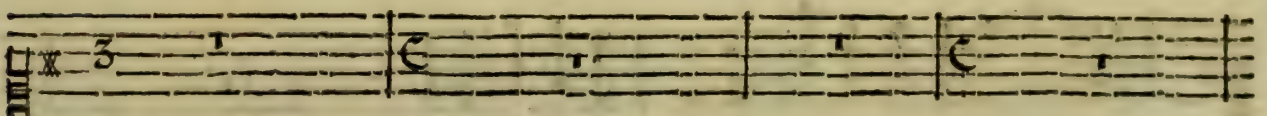
BASSE-CONTINUE.



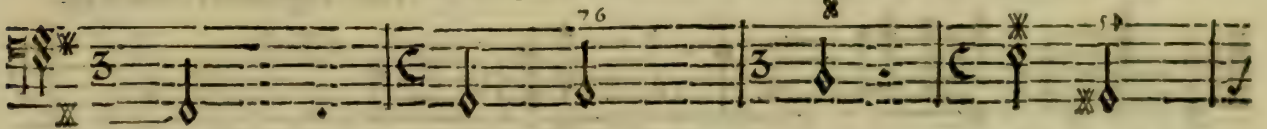
trange! Nostre Ennemy mortel devient vostre vain- queur? Malgré tant de ser-



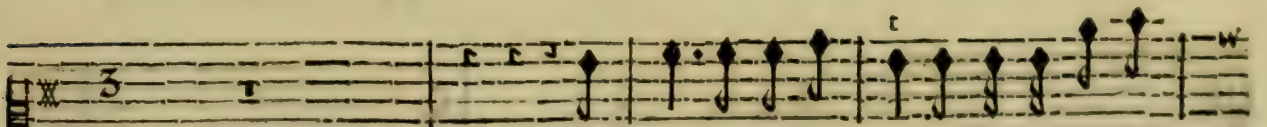
BASSE-CONTINUE.



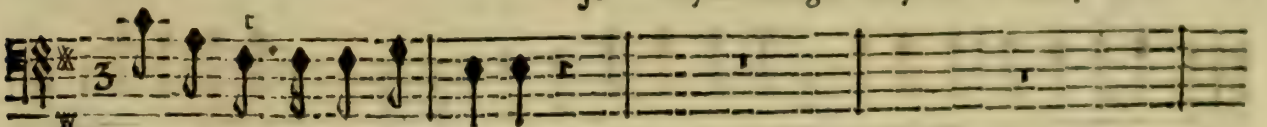
ments vostre perfide cœur Du party d'Amadis se range! Par- jure, ah! c'est de



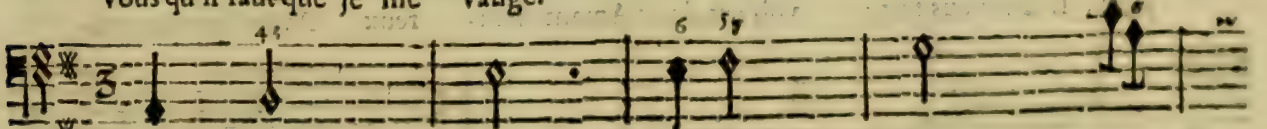
BASSE-CONTINUE.



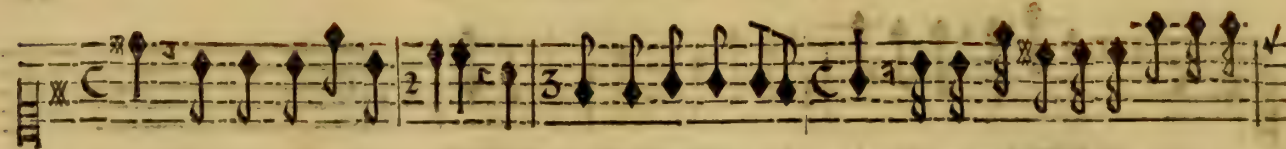
Je l'ayme malgré moy cet Ennemy char-



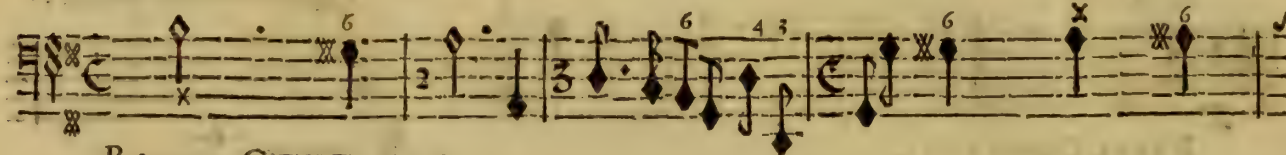
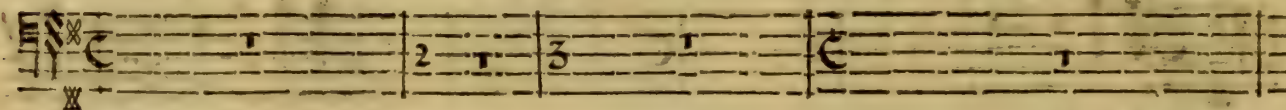
vous qu'il faut que je me vange.



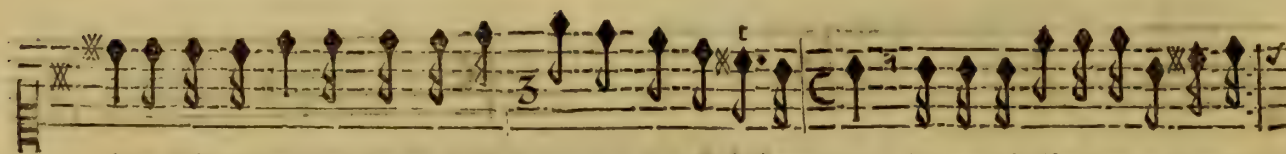
BASSE-CONTINUE.



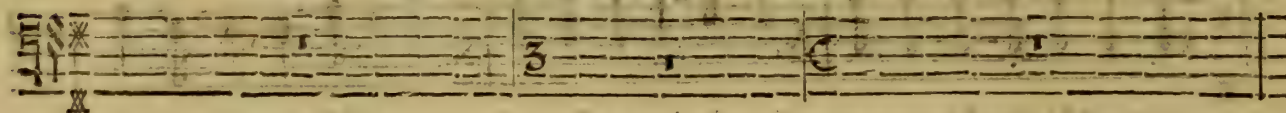
mant. Je n'en puis estre aimée, Une autre a sceu luy plai- re, Je vous deffie avec vostre co-



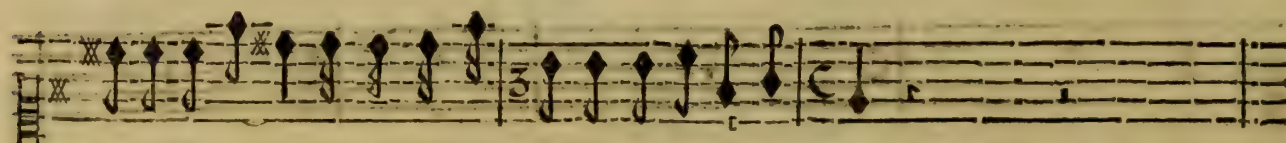
BASSE-CONTINUE.



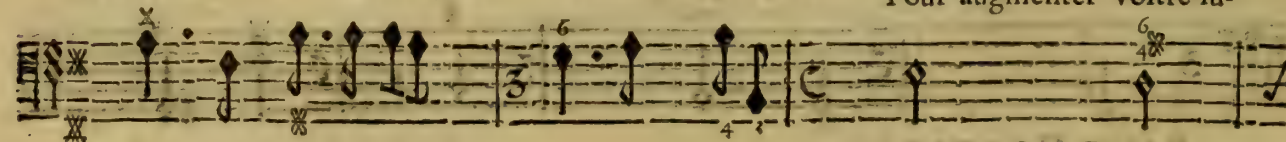
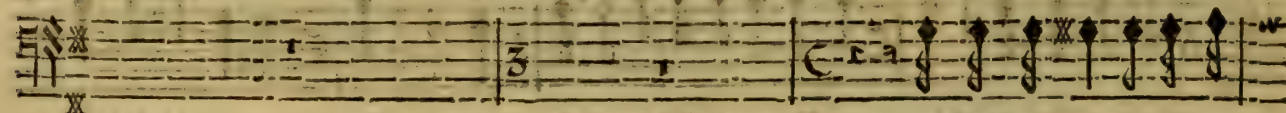
lere D'invéter pour mon chasti-ment Un plus cruel tourment. Je vous deffie avec vostre co-



BASSE-CONTINUE.

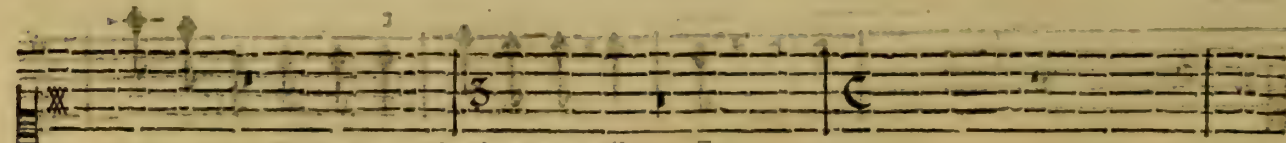


lere, D'inventer pour mō chastiment Un plus cruel tour- ment.

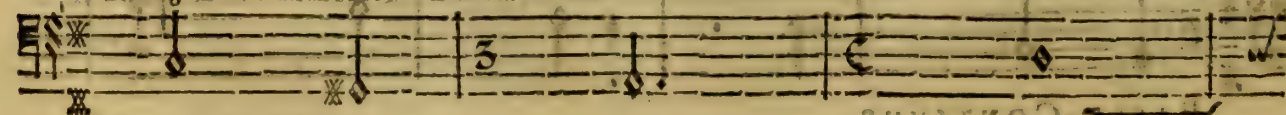


Pour augmenter vostre su-

BASSE-CONTINUE.



plie, Il faut vous faire voir ces deux Amants heu- reux Avant que ma ven-



BASSE-CONTINUE.

Ha! que plustost cent-
geance en fasse un sacri- fice? Il faut que l'hymen les unisse....

BASSE-CONTINUE.

fois ils perissent tous deux. Entre l'amour & la haine cruelle J'ay creu pouvoir me

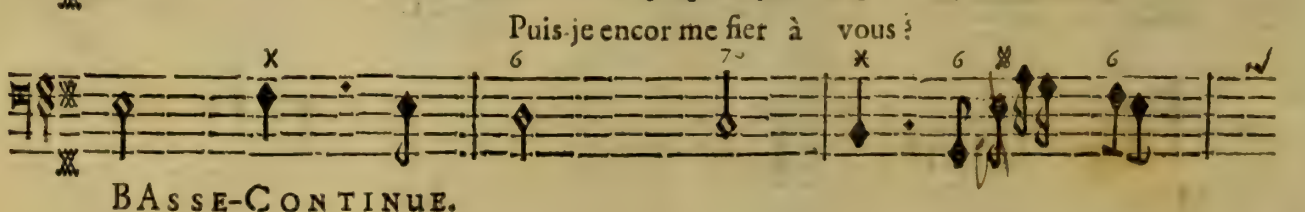
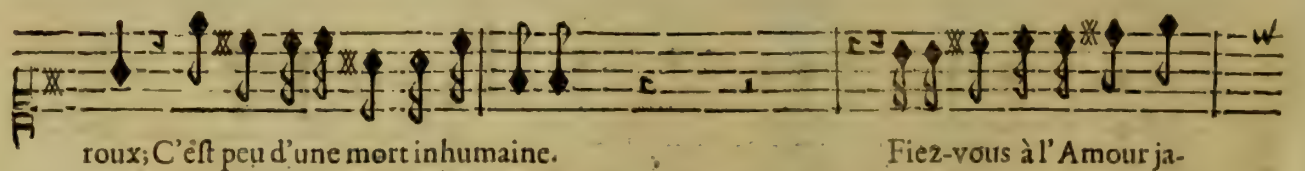
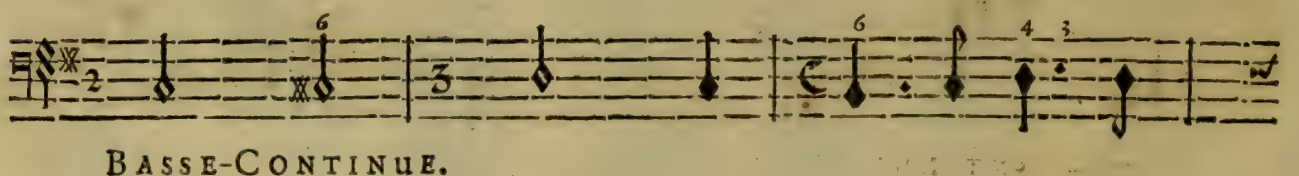
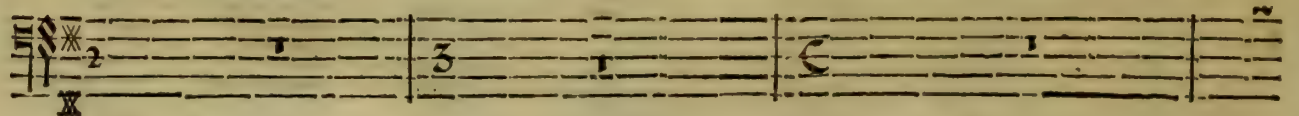
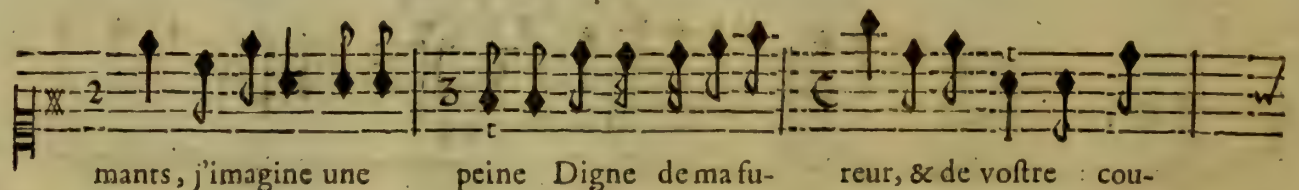
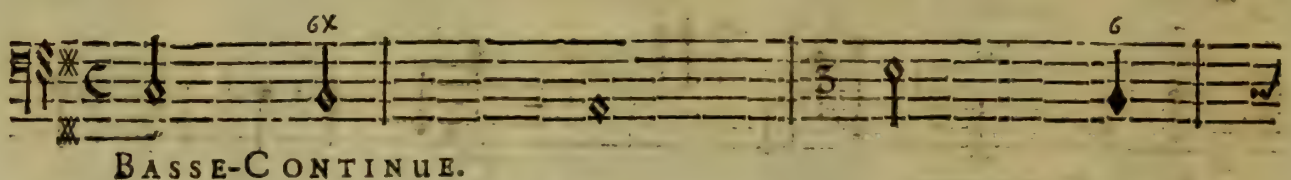
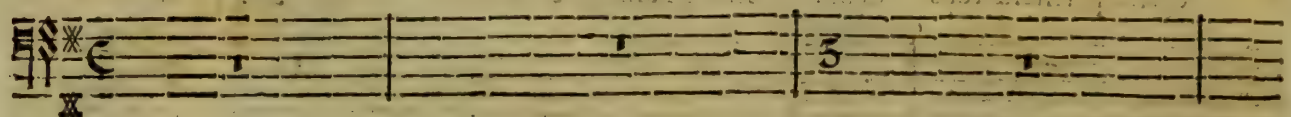
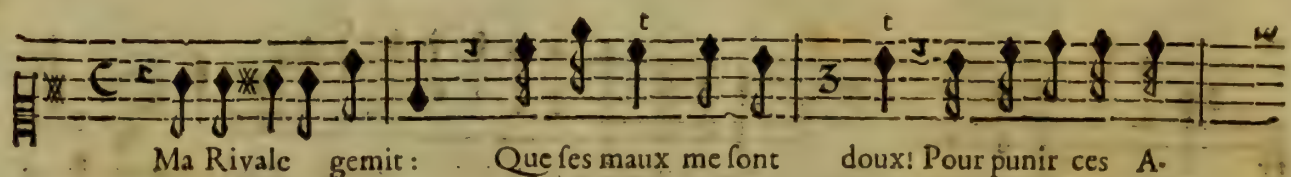
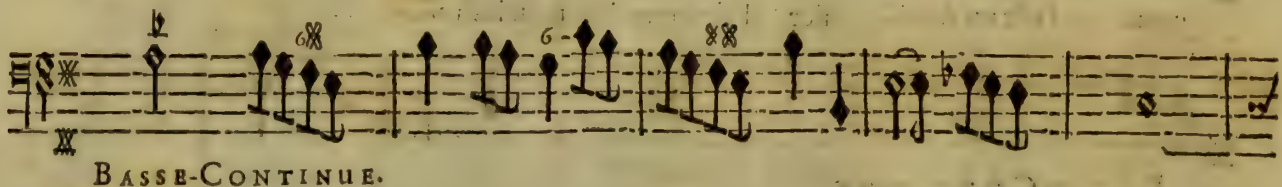
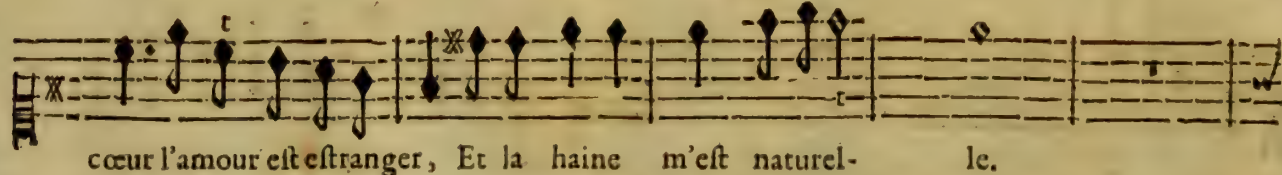
BASSE-CONTINUE.

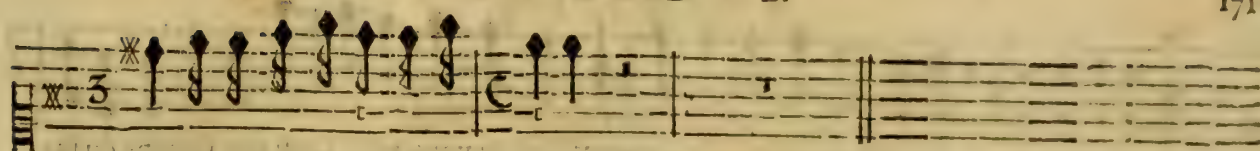
partager: Entre l'amour & la haine cruelle J'ay creu pouvoir me partager. Mais dans mon

BASSE-CONTINUE.

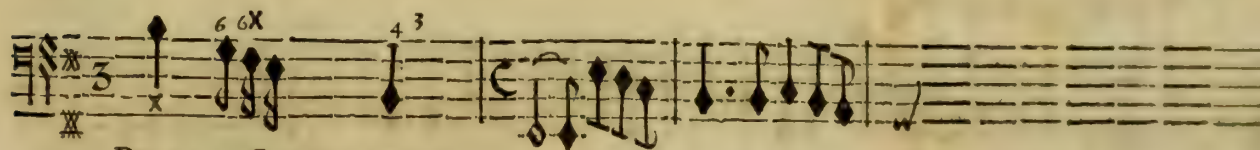
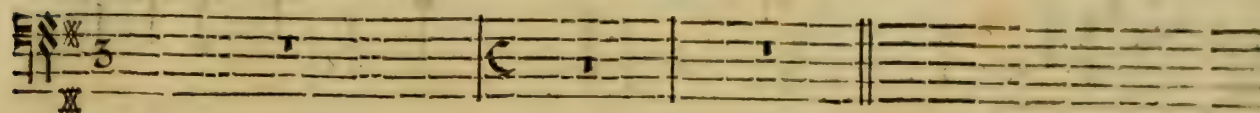
cœur l'amour est estrange, & la haine m'est naturelle. Mais dans mon

BASSE-CONTINUE.





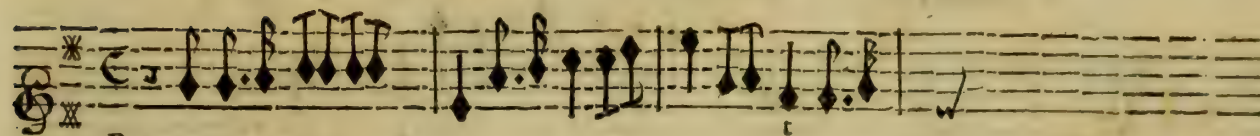
loux, Il est plus cruel que la haine.



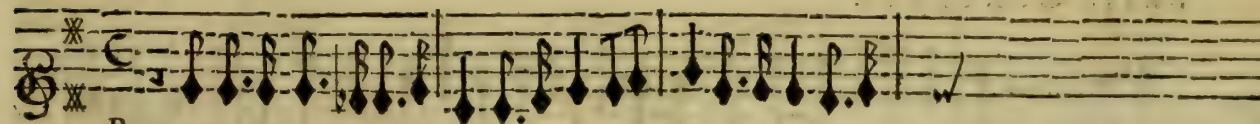
BASSE-CONTINUE.

SCENE II.

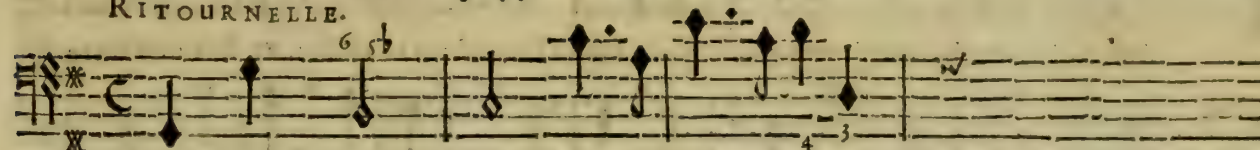
ORIANE seule.



RITOURNELLE.



RITOURNELLE.

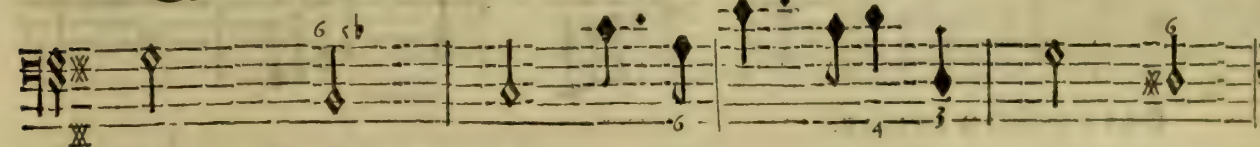


BASSE-CONTINUE.

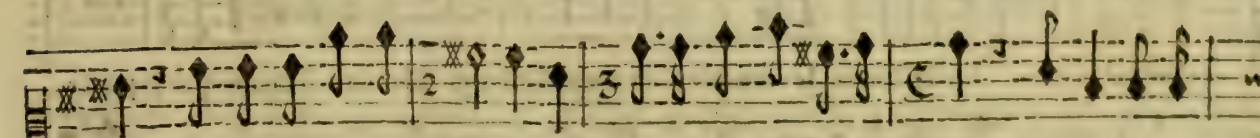


ORIANE.

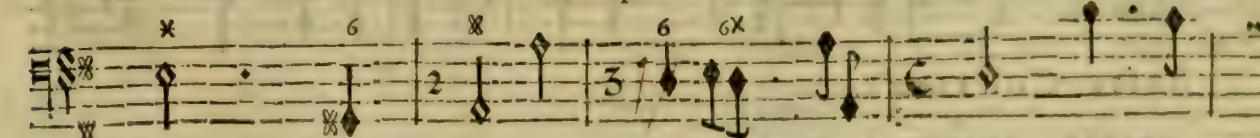
A Qui pourray-je avoir recours? C'est de vo⁹, juste Ciel, que j'attès du secours. Sur ces bords incō-



BASSE-CONTINUE.



nus Un Enchanteur bar- bare Dis- pose de mes tristes jours L'Enfer contre



BASSE-CONTINUE.

moy se declare; A qui pourrai-je avoir recours? C'est de vous, juste Ciel! que j'attens du se-

BASSE-CONTINUE.

cours. RITOURNELLE.

RITOURNELLE.

Autrefois, Amadis auroit pris ma deffense: Mais l'Inconstant m'oublie, & suit une autre-

BASSE-CONTINUE.

loy. Pourquoi m'en souvenir, pourquoi N'oublier pas de luy jusqu'à son inconstance? I-

cy, loin de toute assistance Je tremble d'un mortel effroy; Eh! faut-il encor que je pense

BASSE-CONTINUE.

A qui ne pense plus à moy?

A qui ne pense plus à moy?

BASSE-CONTINUE.

A qui ne pense plus à moy?

A qui ne pense plus à moy?

BASSE-CONTINUE.

A qui ne pense plus à moy?

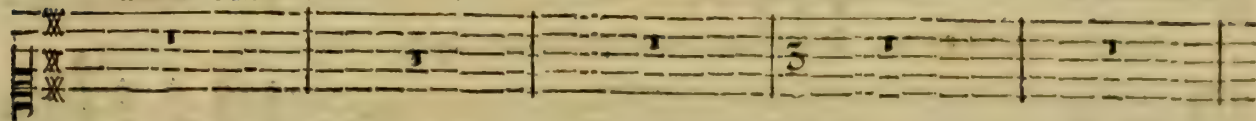
A qui ne pense plus à moy?

BASSE-CONTINUE.

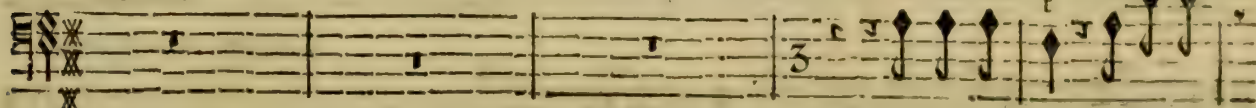
TRAGEDIE.
SCENE III.
ARCALAUS, ORIANE.

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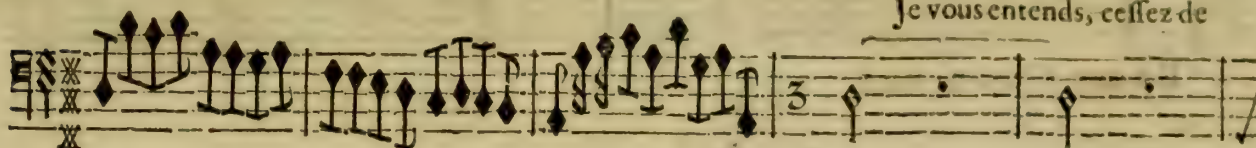
ORIANE.



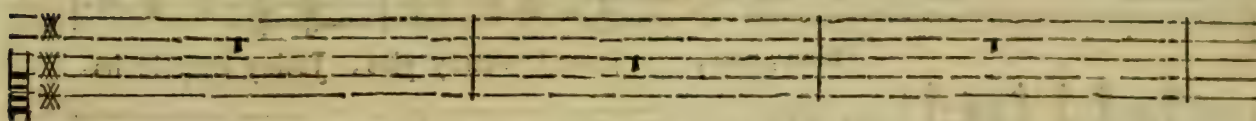
ARCALAUS.



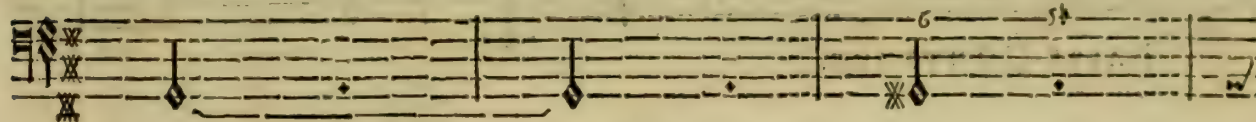
Je vous entends, cessez de



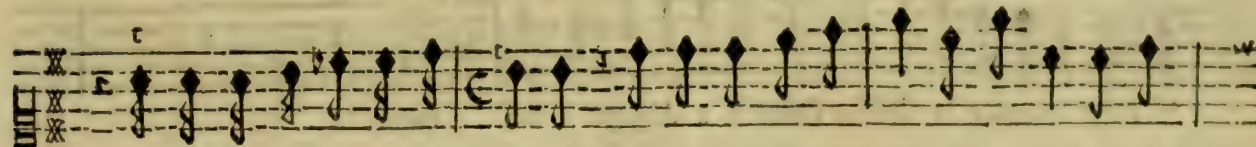
BASSE-CONTINUE.



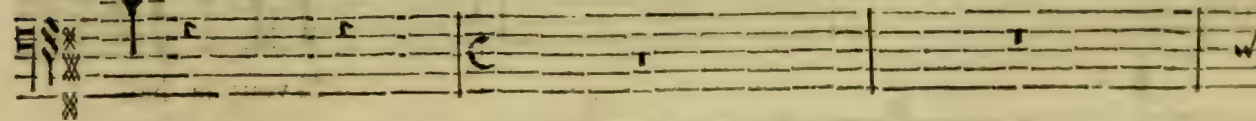
feindre. Plaignez vous d'Amadis, je ne veux pas contraindre Un si juste cou-



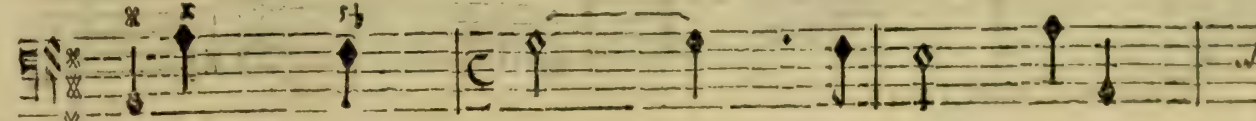
BASSE-CONTINUE.



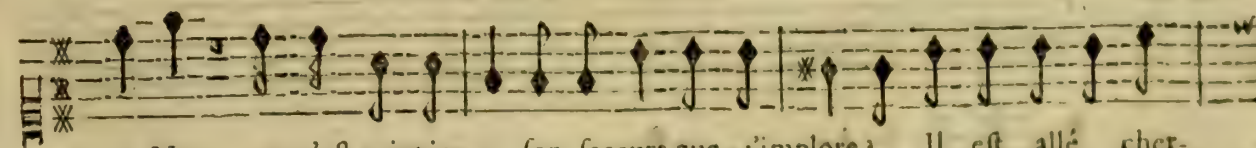
J'ay tant de sujet de m'en plaindre Que j'ay presque oublié de me plaindre de



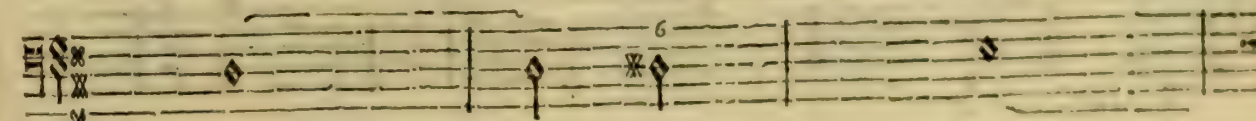
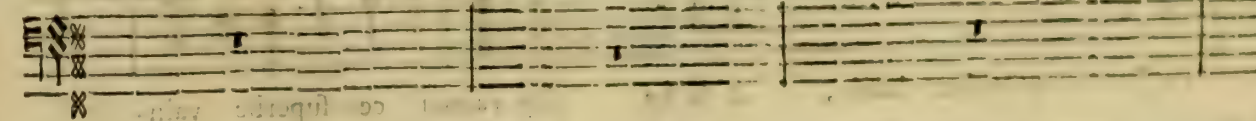
roux.



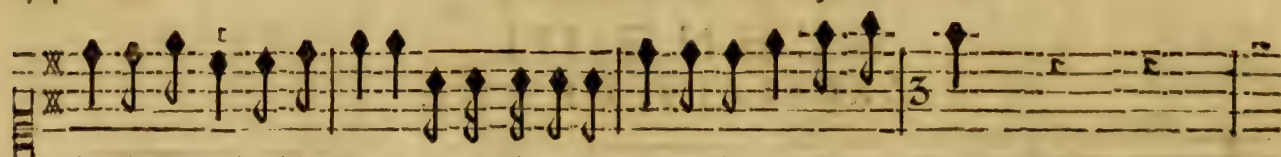
BASSE-CONTINUE.



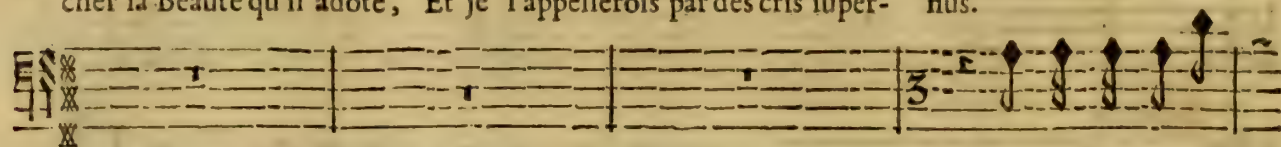
vous. Non, ce n'est point icy son secours que j'implore? Il est allé cher-



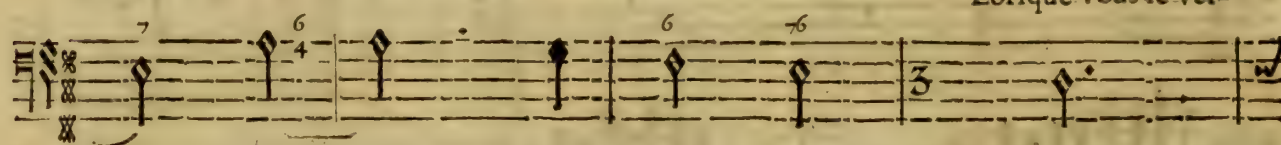
BASSE-CONTINUE.



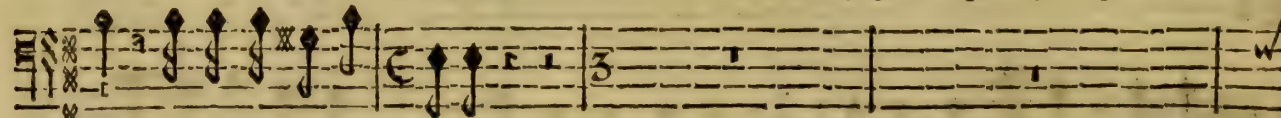
cher la Beauté qu'il adote, Et je l'appellerois par des cris super- flus.



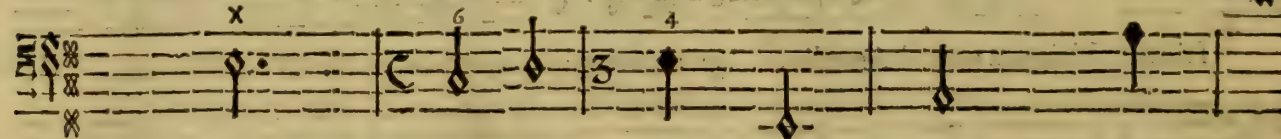
Lorsque vous le ver-



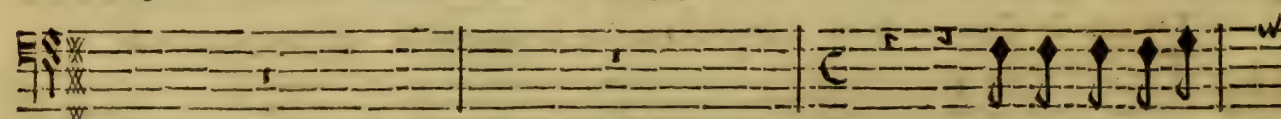
Non, non, je ne le verray plus, Jedoy trop le ha-



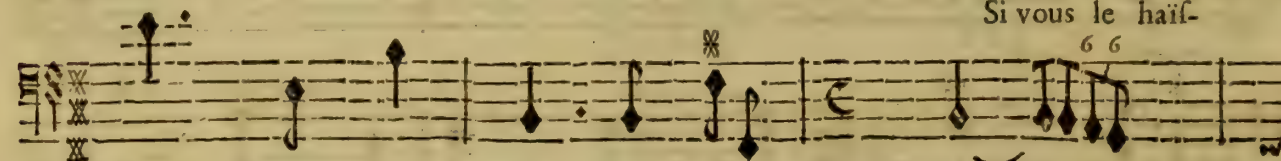
rez vous l'aimerez en- core.



ir pour renouer la chaîne Dont il a dégagé son cœur.



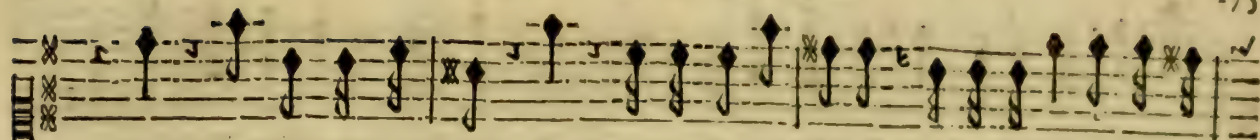
Si vous le haïs-



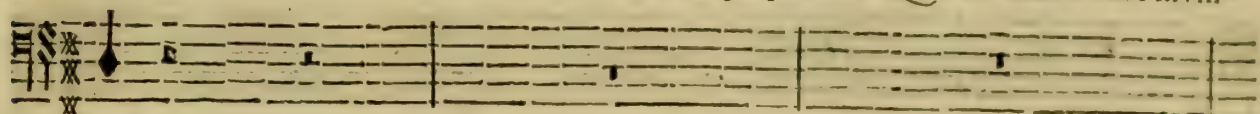
sez J'ay servy vostre haine, A la fin j'ay vaincu ce superbe vain-



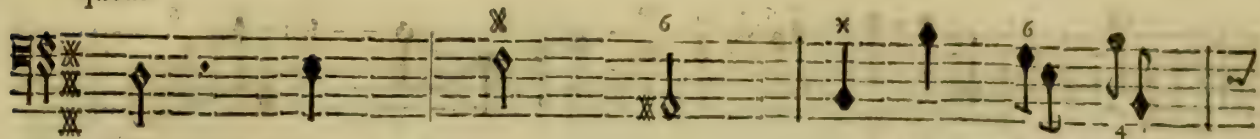
sez J'ay servy vostre haine, A la fin j'ay vaincu ce superbe vain-



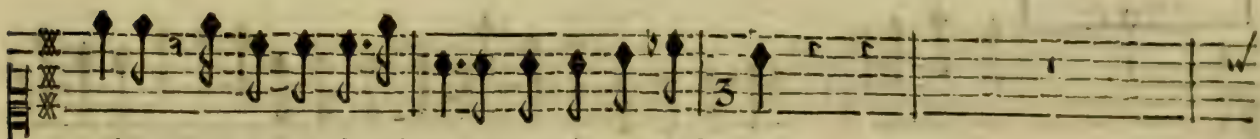
Vous, vainqueur d'Amadis; non, il n'est pas possible Qu'il ait cessé d'être invin-



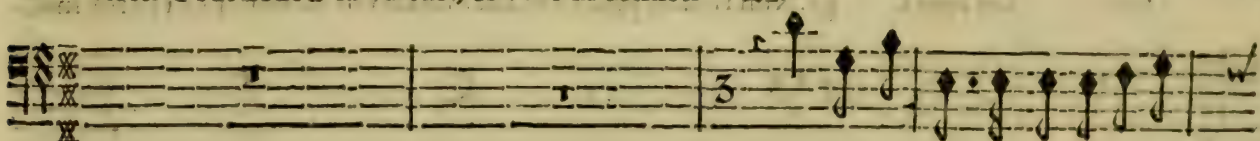
queur.



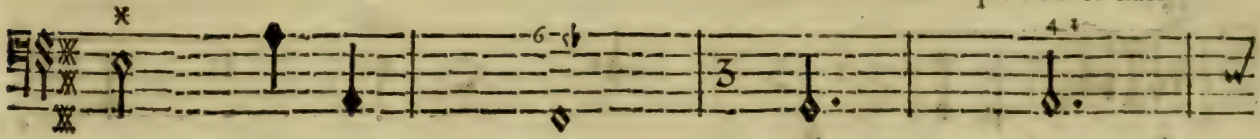
BASSE-CONTINUE.



cible. Tout cède à sa valeur, & vous la connois-



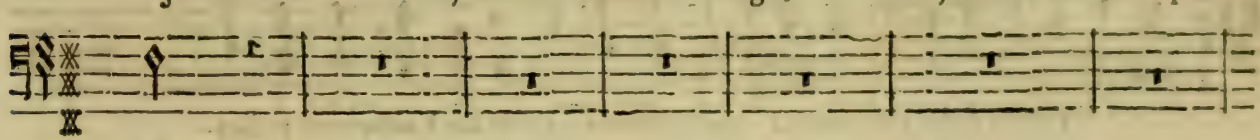
sez. Et c'est ainsi que vous le haïs



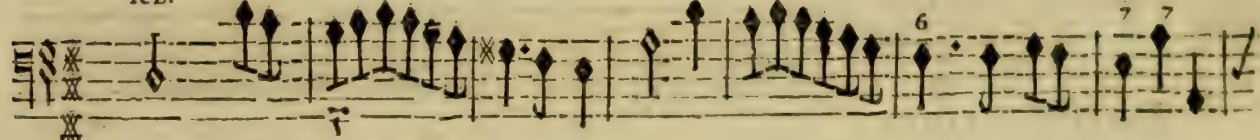
BASSE-CONTINUE.



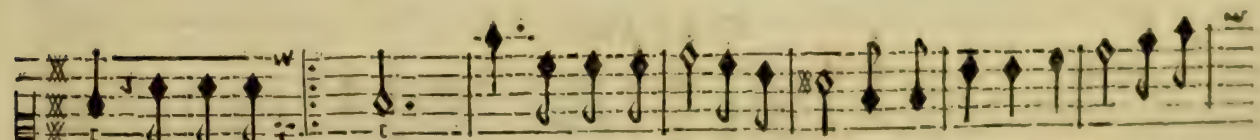
Je veux haïr toujours un Amant si volage, Et je me le fuis bien pro-



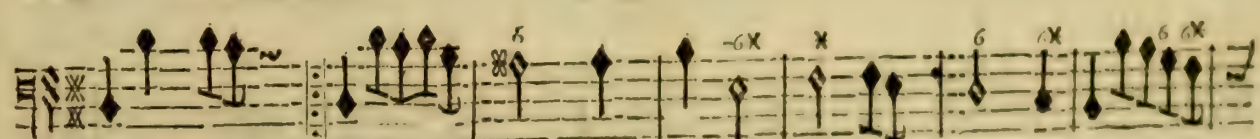
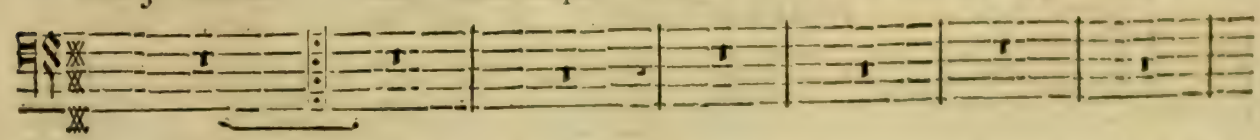
sez.



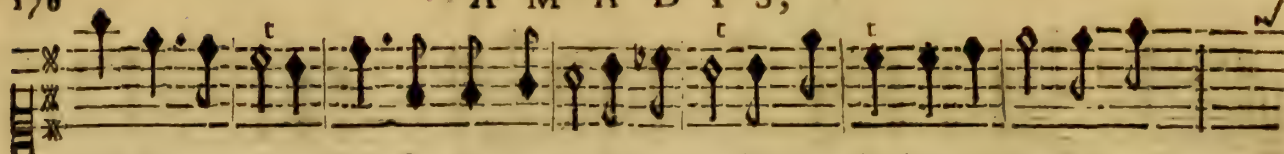
BASSE-CONTINUE.



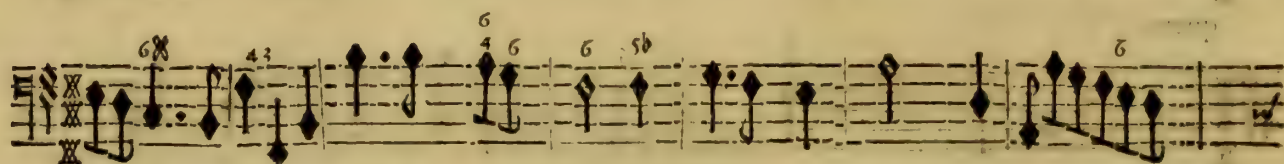
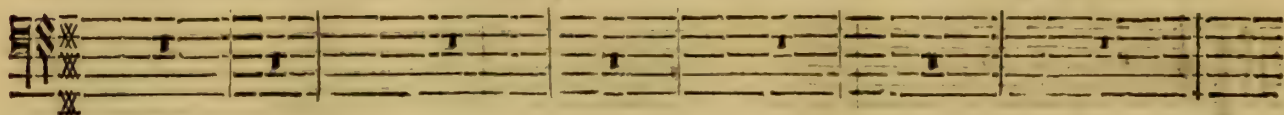
mis. Je veux ha- mis; Mais les plus cruels ennemis Peuvent-ils s'empêcher d'admi-



BASSE-CONTINUE.



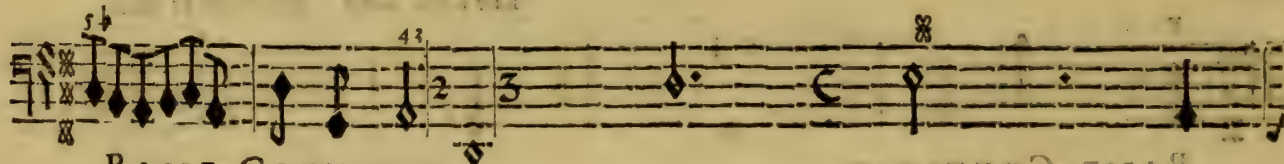
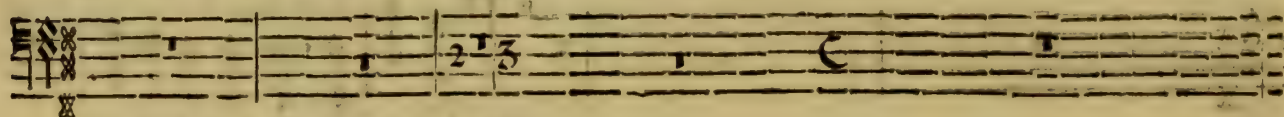
rer son courage. Mais ses plus cruels Ennemis Peuvent ils s'empescher d'admi-



BASSE-CONTINUE.



rer son coura- ge. Non rien ne peut estre assez fort, Pour surmôter ce Heros indô-



BASSE-CONTINUE.

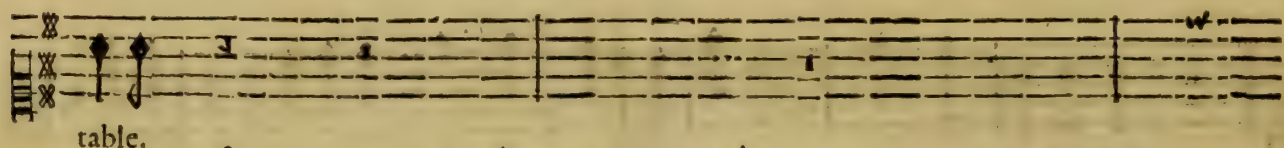
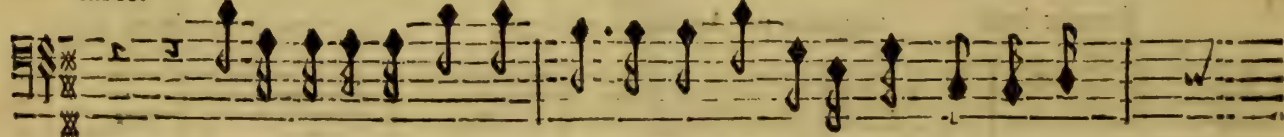
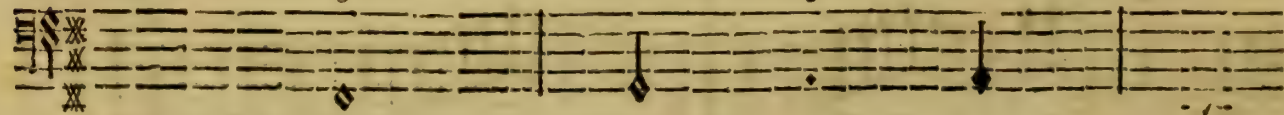


table.



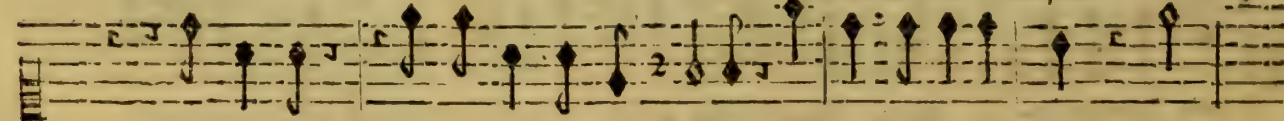
Voyez si je me vante à tort D'avoir vaincu ce Vainqueur redou-



BASSE-CONTINUE.

SCENE IV.

ORIANE.



Que voy-je! ô Spectacle effroyable! O trop funeste fort! Ciel!

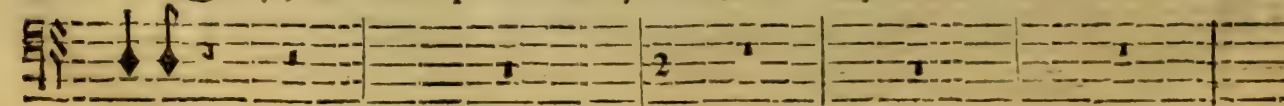
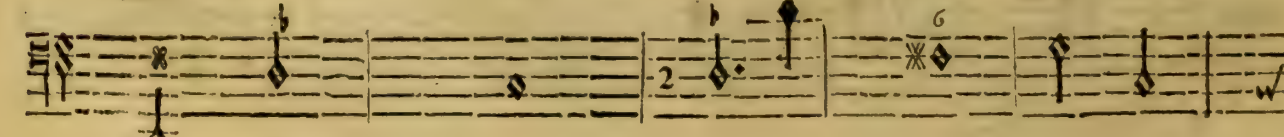


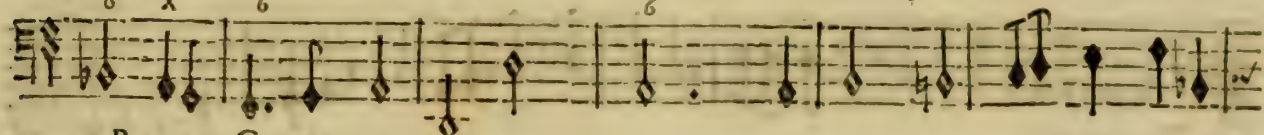
table.



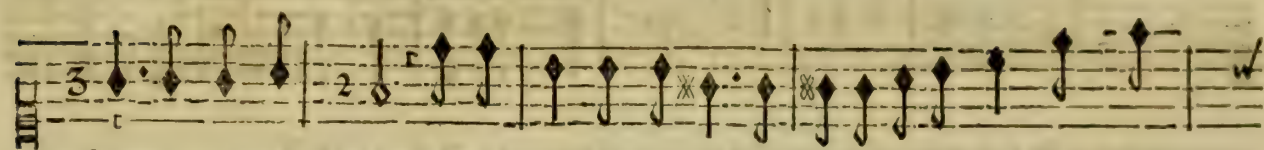
BASSE-CONTINUE.



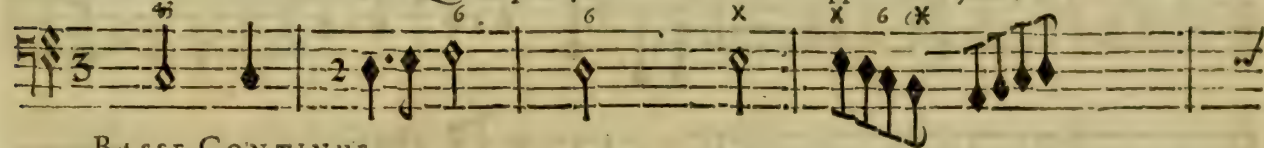
ô Ciel! Amadis est mort! Ma colere luy fut fatale; J'eus tort de l'accuser de



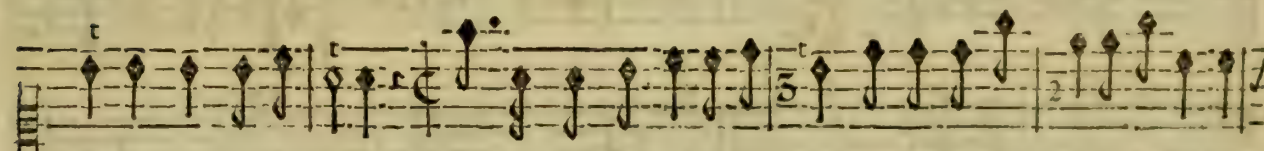
BASSE-CONTINUE.



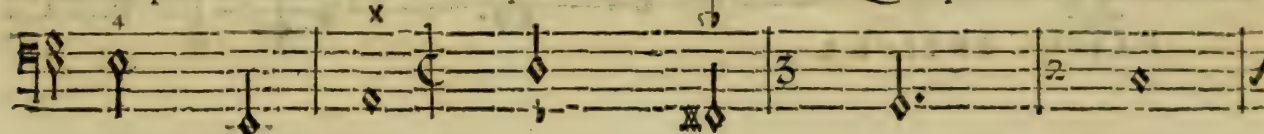
suivre une autre a- mour. Que ne puis-je en mourant le rappeler au jour, D'eust-il



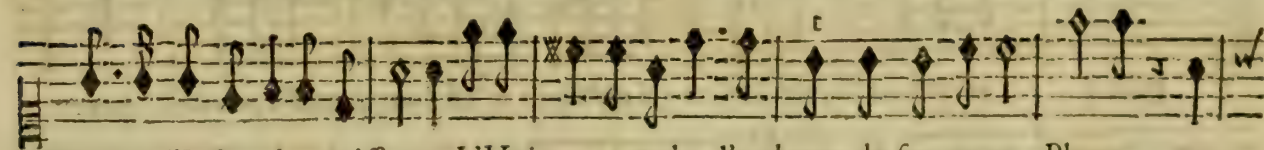
BASSE-CONTINUE.



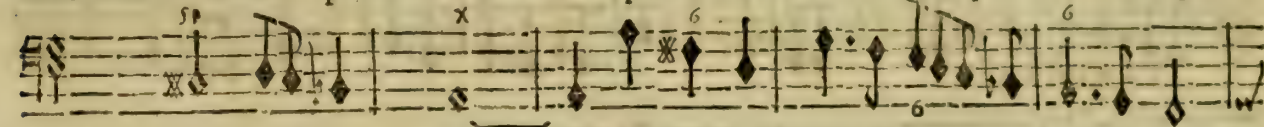
vivre pour ma Rivale. Ciel qui nous donnas ce He- ros, Que ne prenois- tu sa deffense



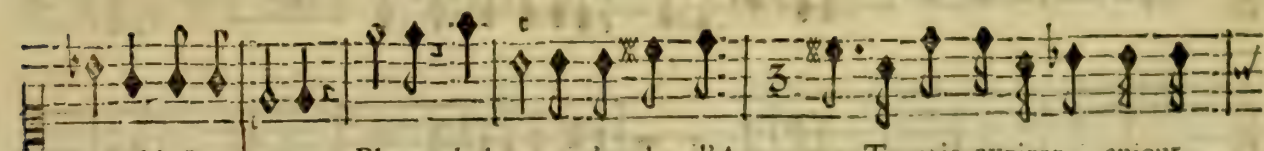
BASSE-CONTINUE.



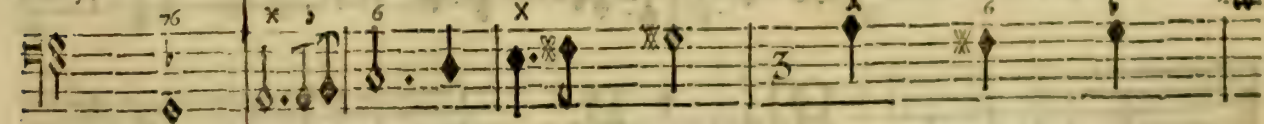
Contre l'Infernale puissance! L'Univers a perdu l'auteur de son repos. Pleure, ge-



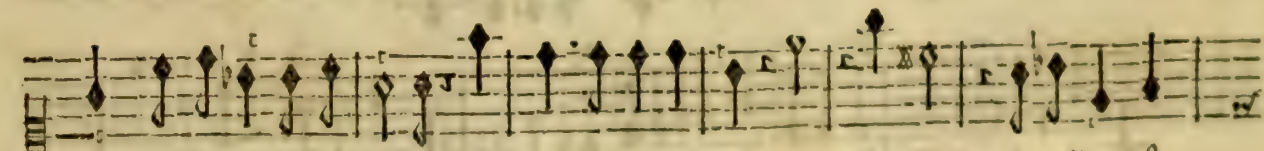
BASSE-CONTINUE.



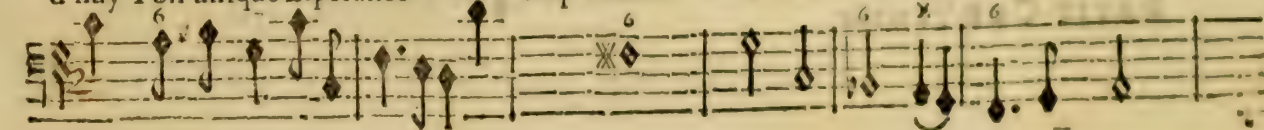
my, foible Innocence, Pleure, hélas tu n'as plus d'Ap- puy, Tu vois expirer anjour-



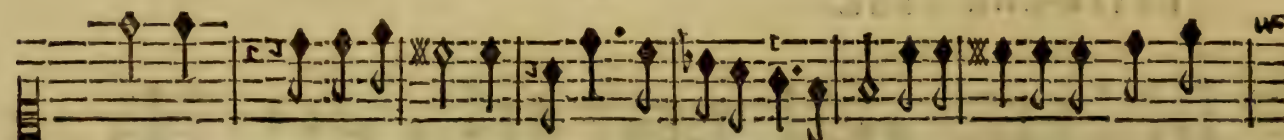
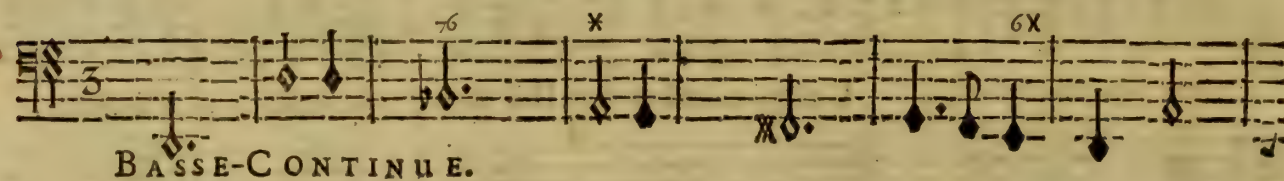
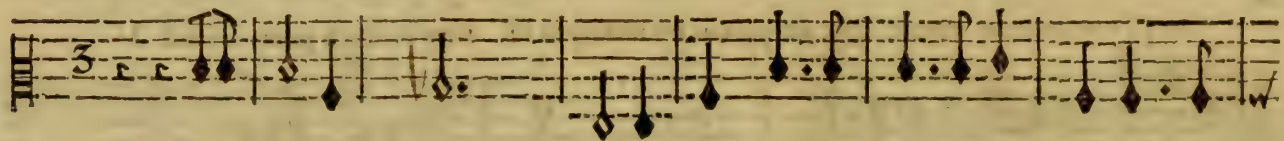
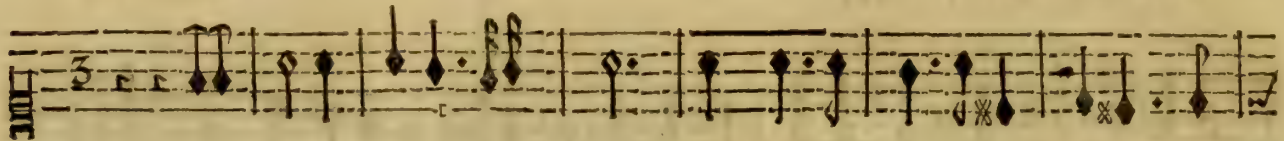
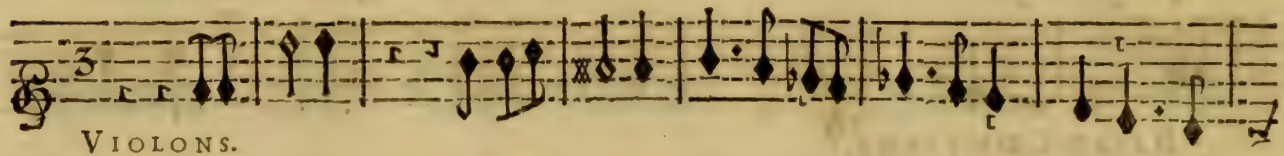
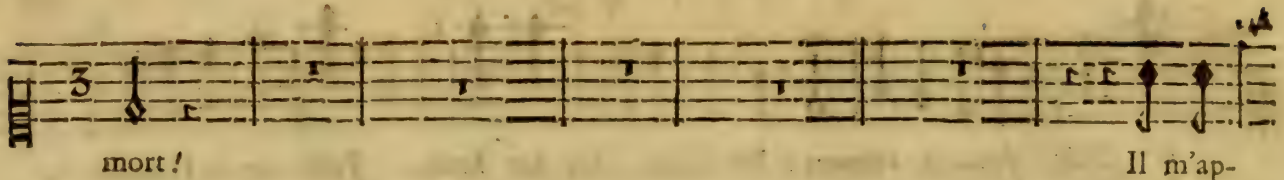
BASSE-CONTINUE.



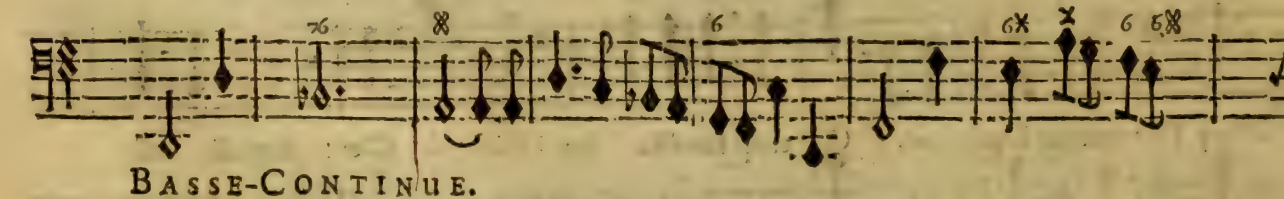
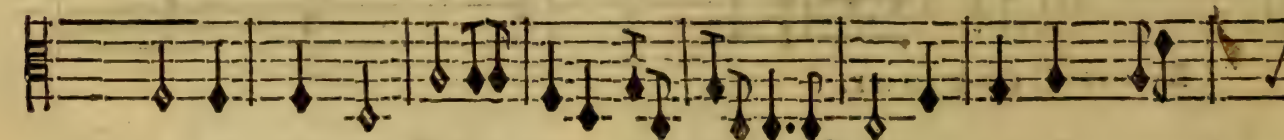
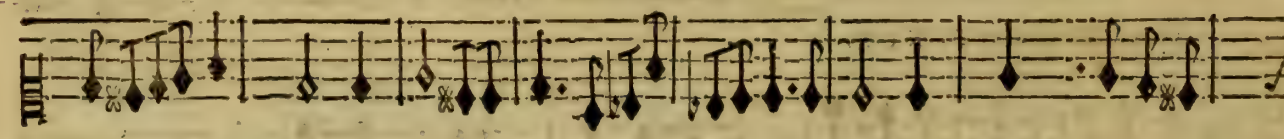
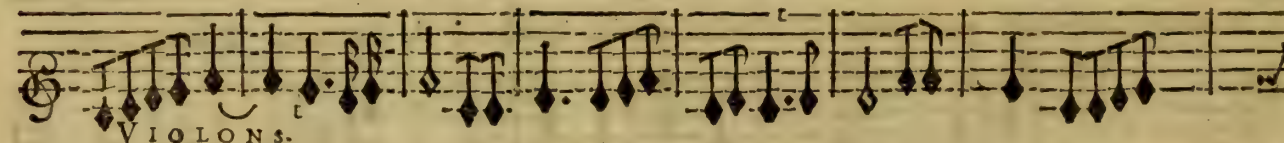
d'huy Ton unique Elperance. O trop funeste sort! Ciel! ô Ciel! Amadis est



BASSE-CONTINUE.



pelle ; je le vais suivre Le fort qui no' rejoit m'est doux. Amadis je vivois pour



TRAGÉDIE.

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vous, Vous mourez, je ne puis plus vivre. Amadis je vivois pour vous, Vous mou-

VIOLONS.

BASSE-CONTINUE.

rez, je ne puis plus vivre. *Oriane tombe évanouie.*

VIOLONS.

BASSE-CONTINUE.

S C E N E V.

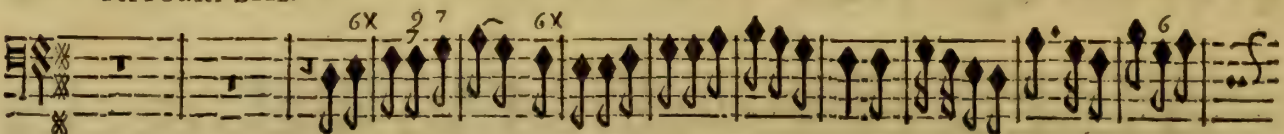
ARCALAUS, ARCABONNE, AMADIS qui paroist mort,
O R I A N E évanouie.



RITOURNELLE.



RITOURNELLE.



RITOURNELLE.



ARCABONNE.

Quel plaisir de voir Un si cruel desespoir !

Quel plaisir de voir Un si cru-

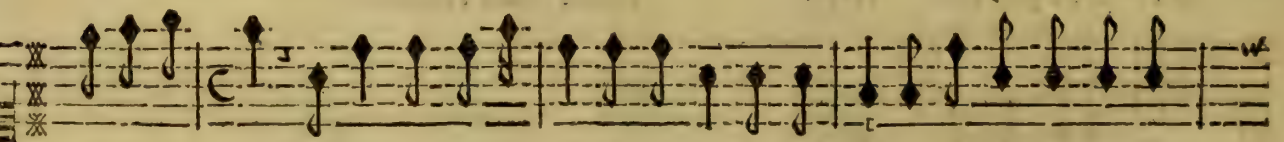


ARCALAUS.

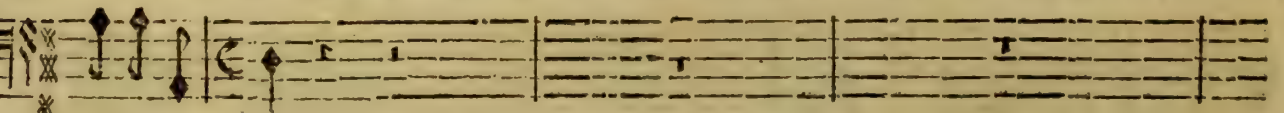
Quel plaisir Quel plaisir de voir Un si cruel desespoir ! Quel plaisir Quel plaisir de voir Un si cru-



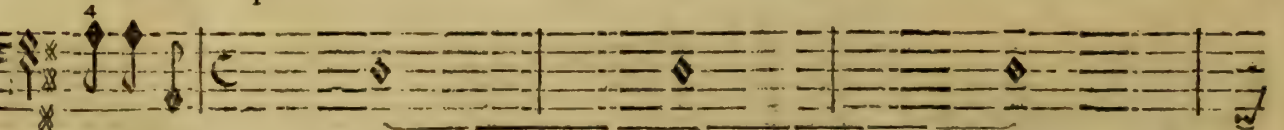
BASSE-CONTINUE.



el desef- poir ! Joignez vostre fureur à ma rage inhumaine, Il faut que ces A-



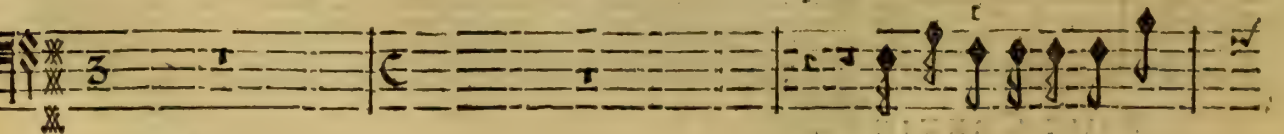
el desef- poir !



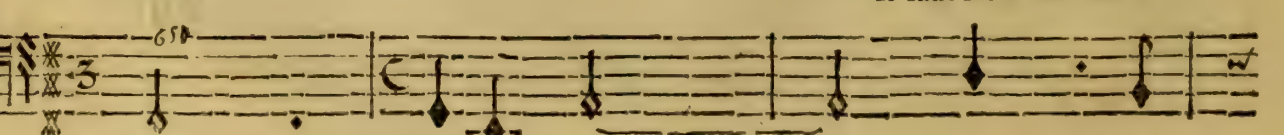
BASSE-CONTINUE.



mants revivent tour à tour Pour souffrir une affreuse peine.



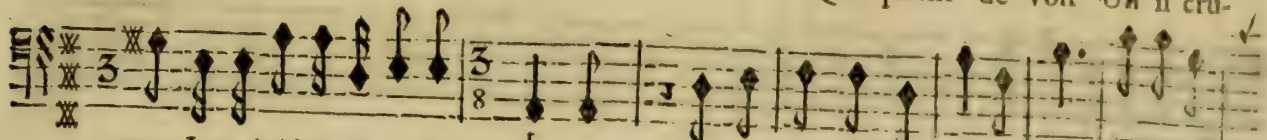
Il faut faire de leur a-



BASSE-CONTINUE.



Quel plaisir de voir Un si cru-

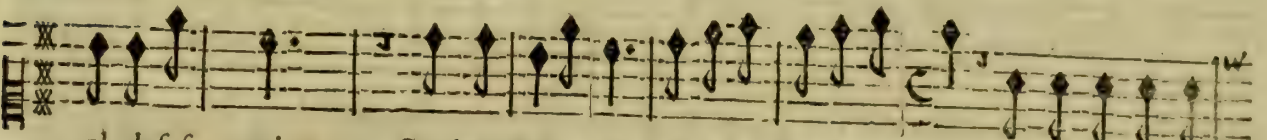


mour Le ministre de nostre haine.

Quel plaisir Quel plaisir de voir Un si cru-

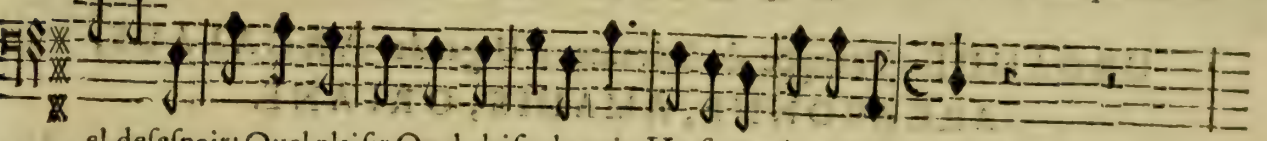


BASSE-CONTINUE.

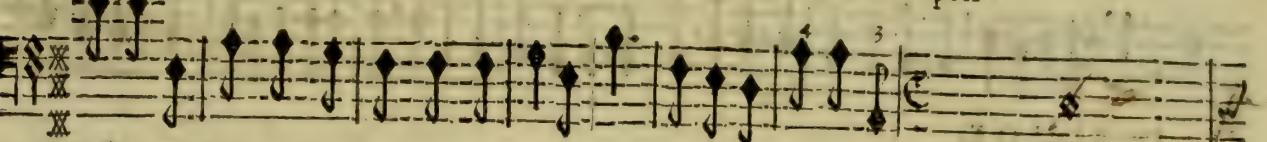


el defes- poir !

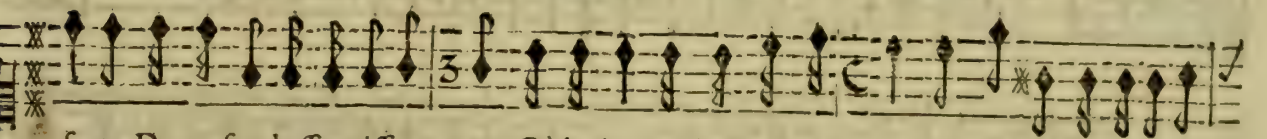
Quel plaisir de voir Un si cruel defes- poir ! Il faut qu'Amadis



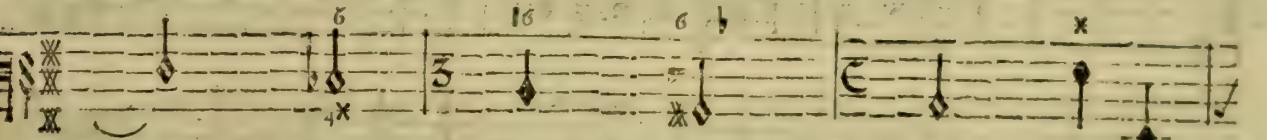
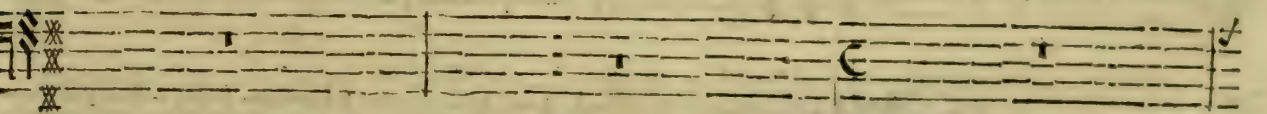
el defespoir ! Quel plaisir Quel plaisir de voir Un si cruel defes- poir !



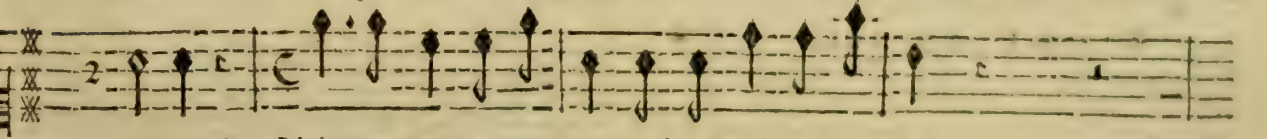
BASSE-CONTINUE.



forte Du profond assoupisse- ment Où le tient nostre enchâte- ment, Et qu'il pleure Oriane



BASSE-CONTINUE.

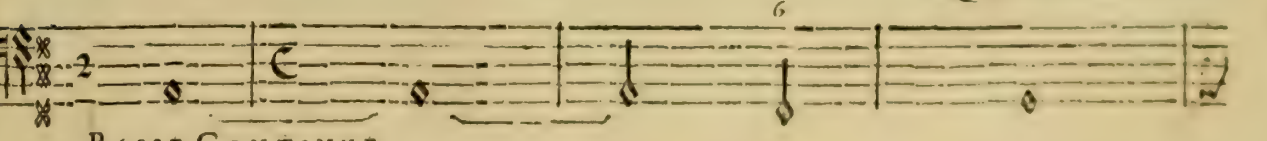


morte :

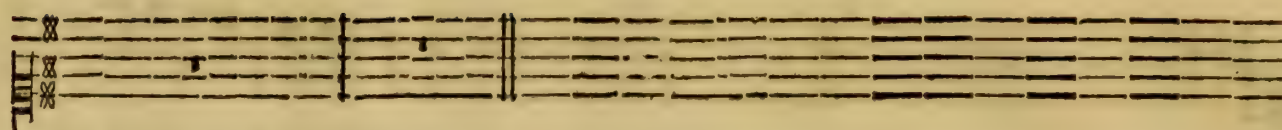
Mais pour eux contre nous quel pouvoir s'est armé ?



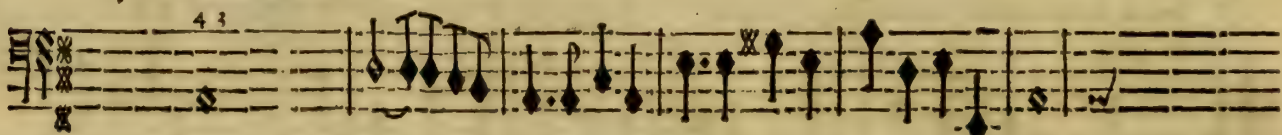
Qui peut conduire i-



BASSE-CONTINUE.



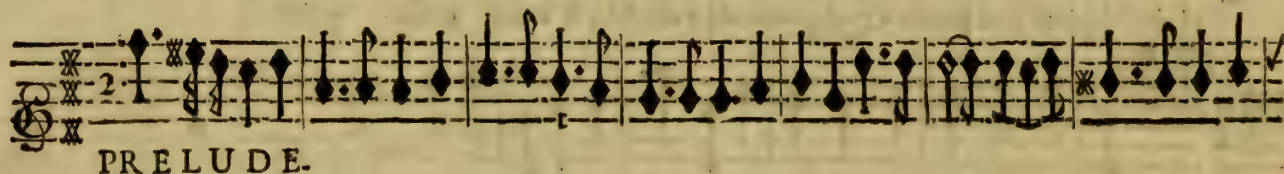
cy ce rocher enfla- mé?



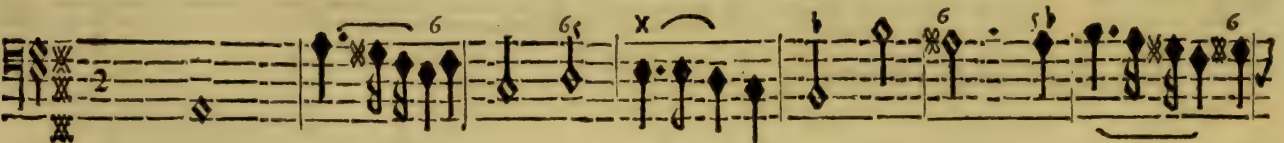
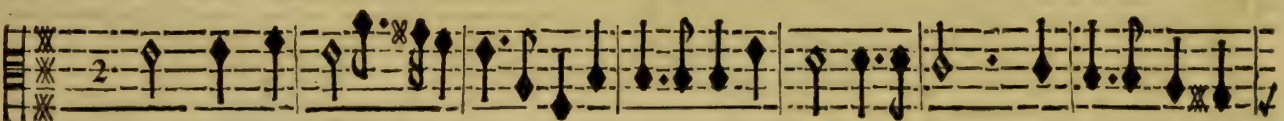
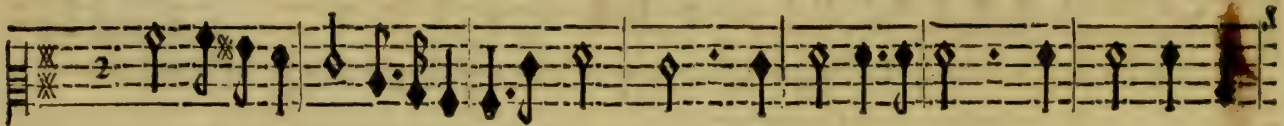
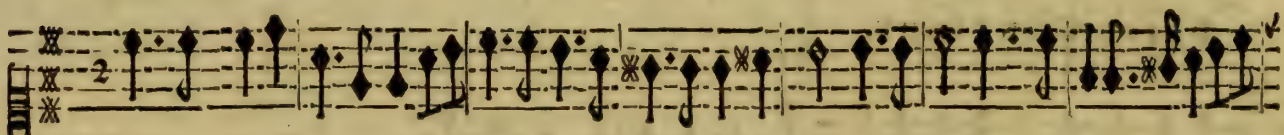
PRELUDE.

SCENE VI.

URGANDE, Troupe de Suivantes d'Urgande. ARCALAUS,
ARCABONNE, AMADIS, ORIANE.



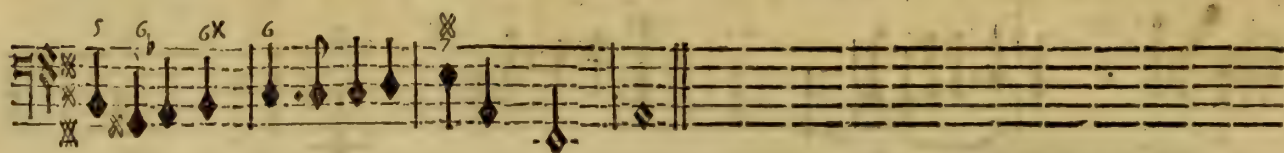
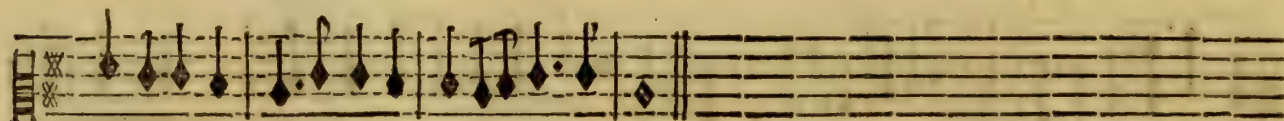
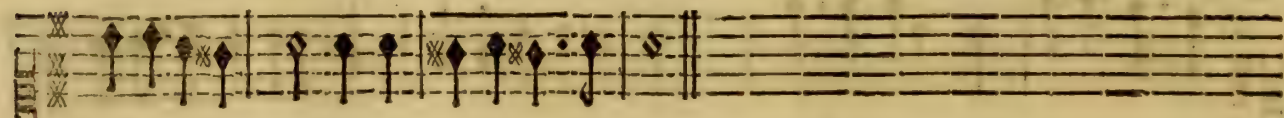
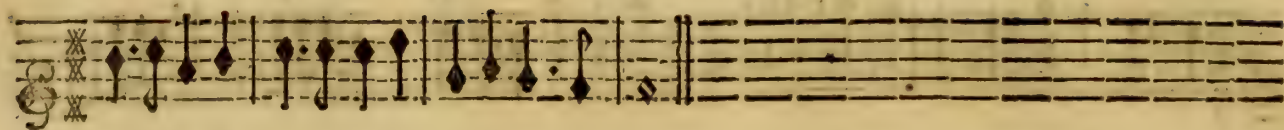
PRELUDE.



BASSE-CONTINUE.

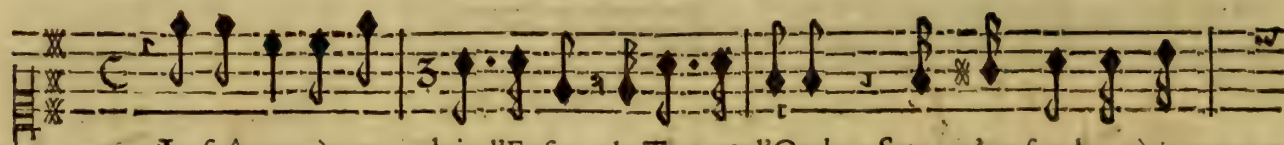
BASSE-CONTINUE.

BASSE-CONTINUE.

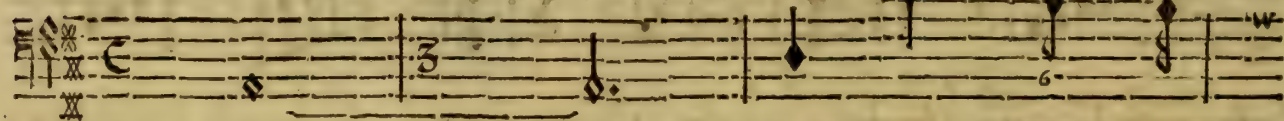


BASSE-CONTINUE.

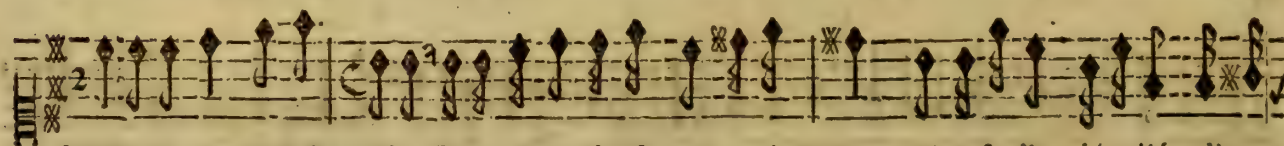
URGANDE.



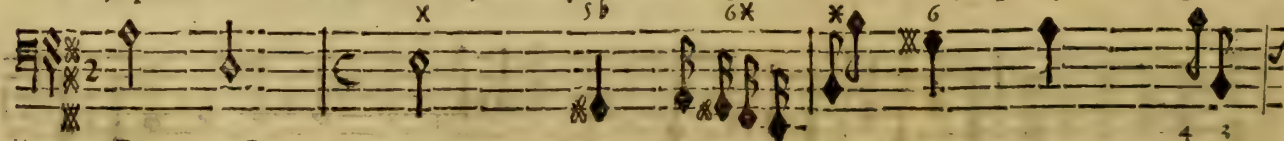
Je soumets à mes loix l'Enfer, la Terre & l'Onde: Sans qu'on sçache où je



BASSE-CONTINUE.



suis je parcours tout le mode, Et je cōnoy des secrets que les Cieux n'ot jusqu'icy dévoilé qu'à mes



BASSE-CONTINUE.



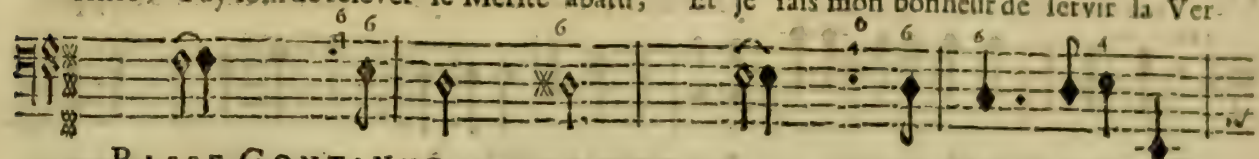
yeux. Mais j'arme seulement ma fatale puissance Contre l'injuste vio-



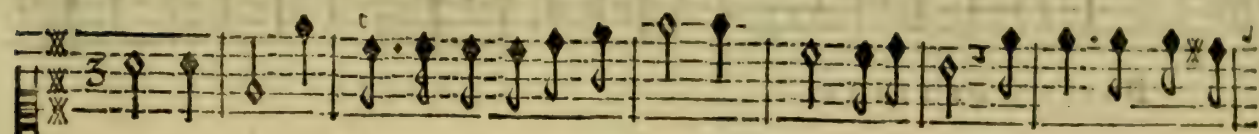
BASSE-CONTINUE.



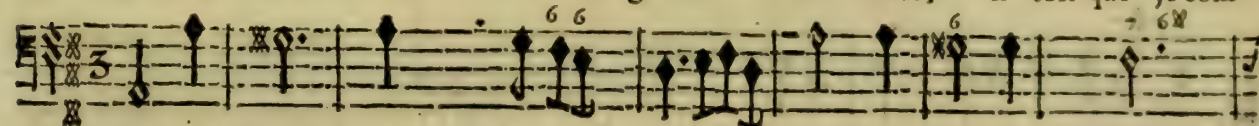
lence; l'ay soind de relever le Merite abatu, Et je fais mon bonheur de servir la Ver-



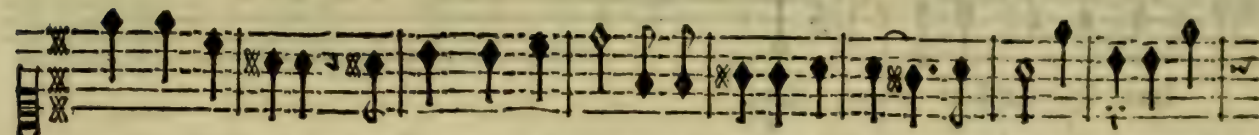
BASSE CONTINUÉ.



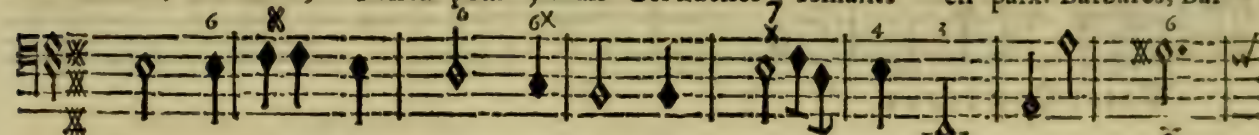
tu. Tremblez, tremblez reconnaissez Urgande; Tout obeît, si tost que je com-



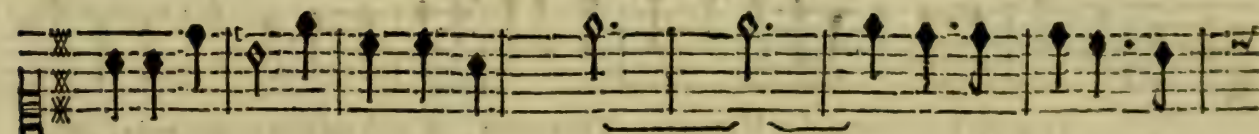
BASSE-CONTINUE.



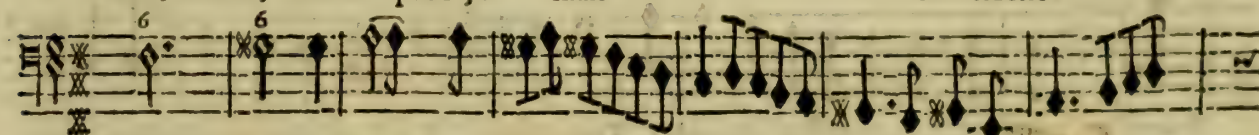
mande; Barbares, laissez pour jamais Ces fidelles Amants en paix. Barbares, Bar-



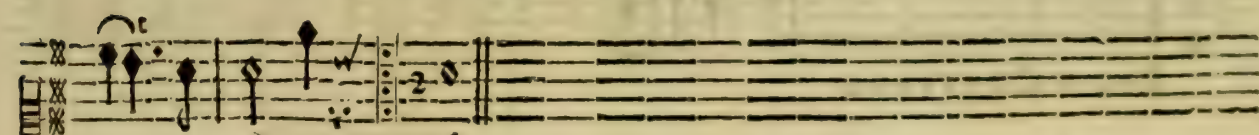
BASSE-CONTINUE.



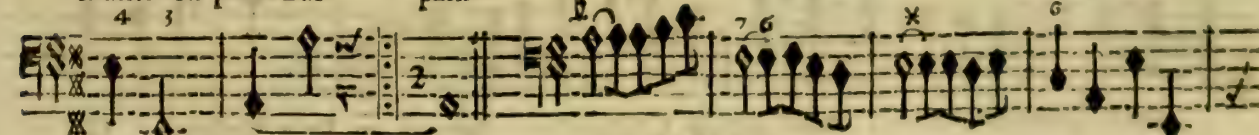
bares, laissez, laissez pour ja- mais Ces fidelles A-



BASSE-CONTINUE.

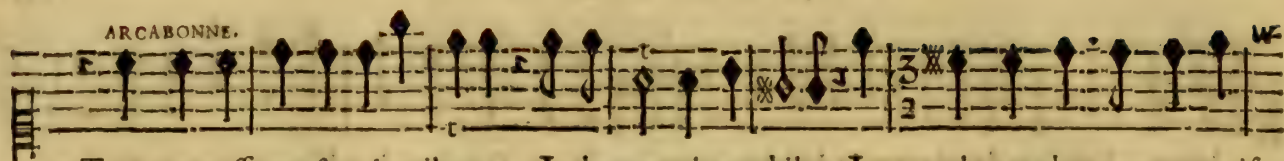


mants en paix. Bar- paix.

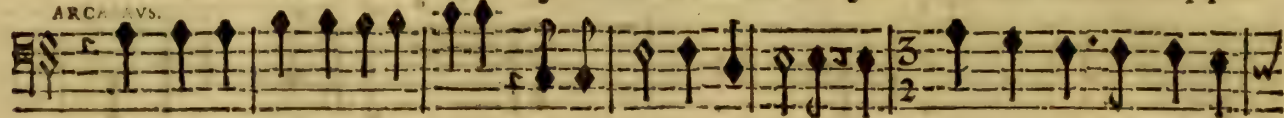


BASSE-CONTINUE.

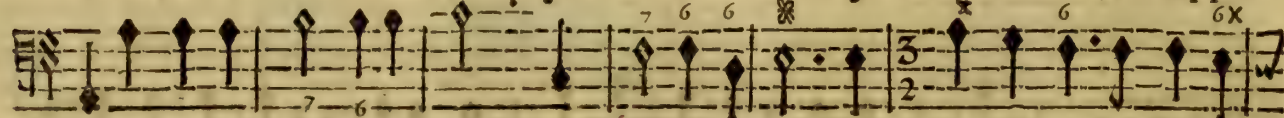
PRELUDE.



Tout mon effort est inutile, Je demeure immobile; Je cede aux charmes trop puis-



Tout mon effort est inutile, Je demeure immobile; Je cede aux charmes trop puis-



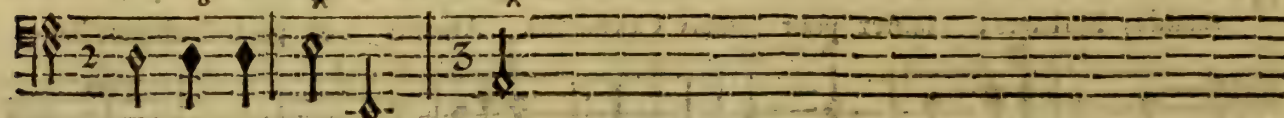
BASSE-CONTINUE.



sans Qui saisissent mes sens.

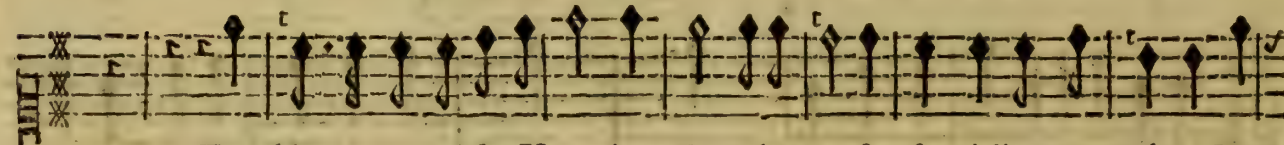


sans Qui saisissent mes sens.

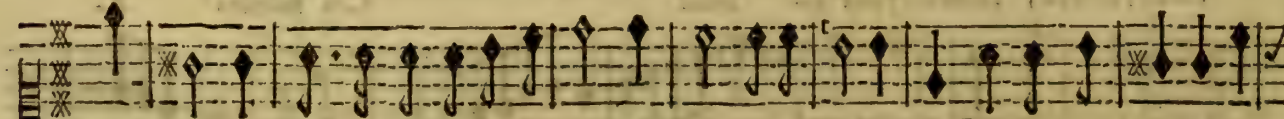


BASSE-CONTINUE.

Deux Suivantes d'Urgande chantent ce qui suit.



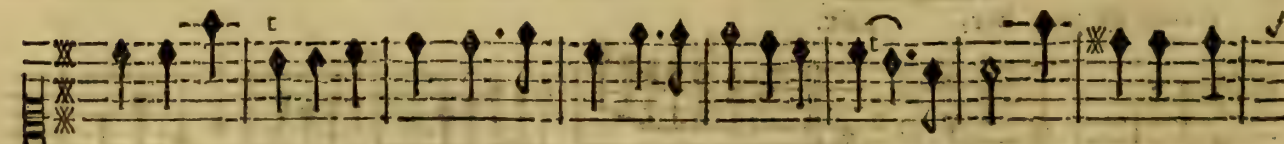
Tremblez, reconnoissez Urgande; Tout obeit, si-tost qu'elle commande; Bar-



Tremblez, tremblez, reconnoissez Urgande; Tout obeit, si-tost qu'elle commande; Bar-



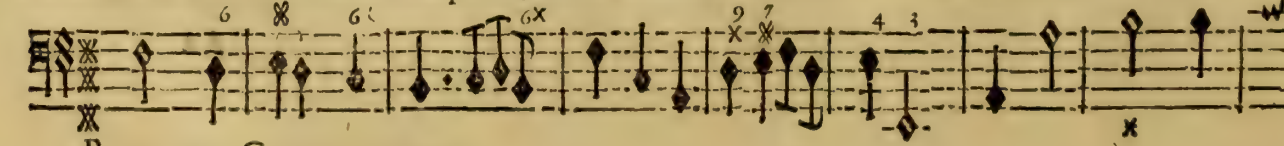
BASSE-CONTINUE.



bares, Barbares, laissez pour jamais Ces fidelles Amants en Paix. Barbares, lais-



bares, Barbares, laissez pour jamais Ces fidelles Amants en Paix. Barbares, lais-



BASSE-CONTINUE.

sez laissez pour jamais Ces fidelles Amants en

bares laissez pour jamais Ces fidelles Amants en paix. Ces fidelles Amants en

BASSE-CONTINUE.

paix. Barbares, laissez pour jamais Ces fidelles Amants en paix. Ces fi-

paix. Barbares, laissez laissez pour jamais Ces fi-

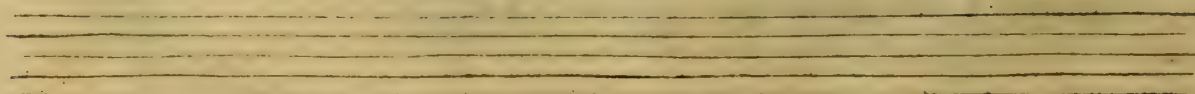
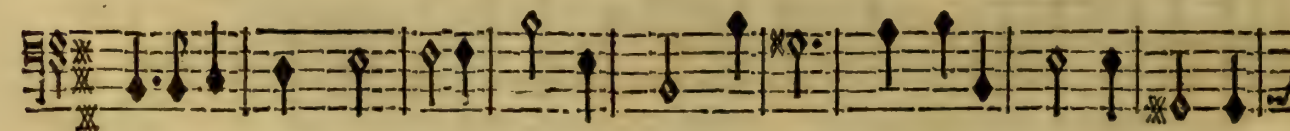
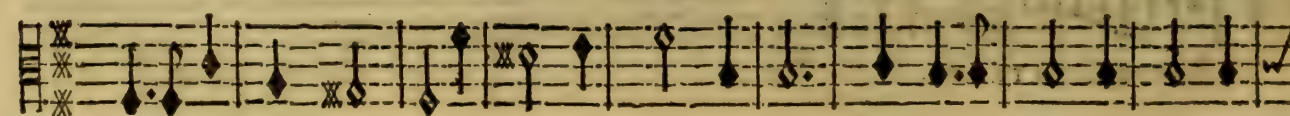
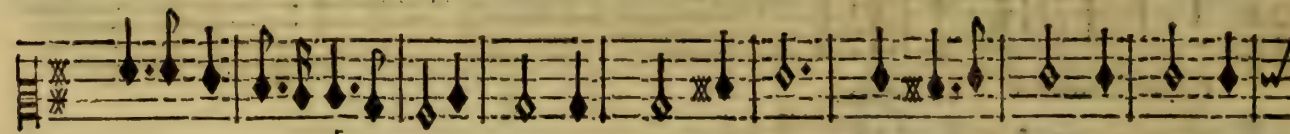
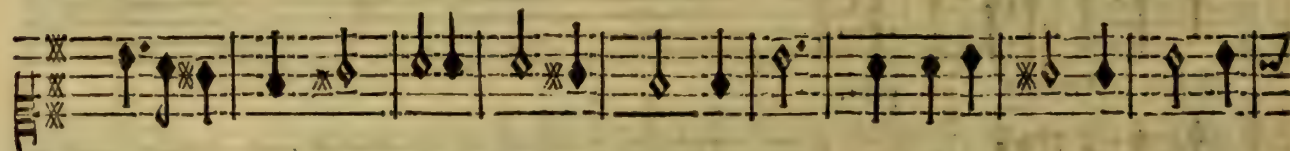
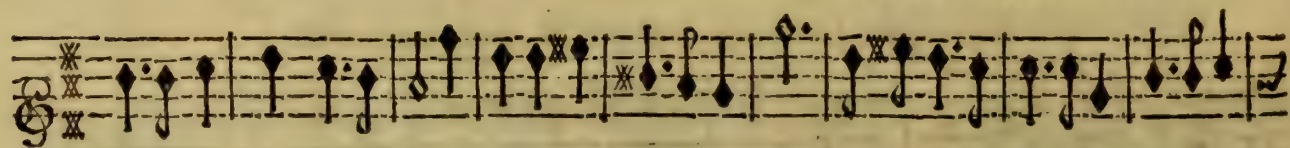
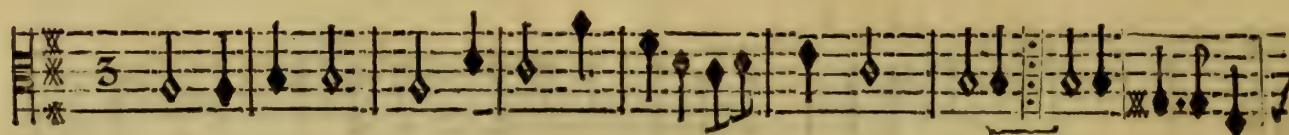
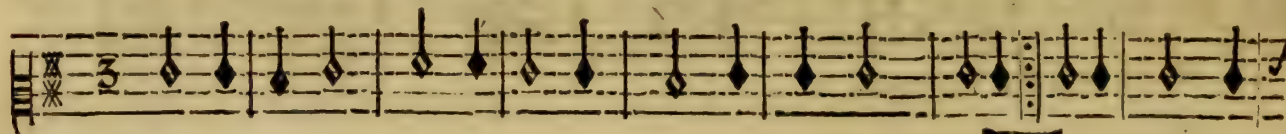
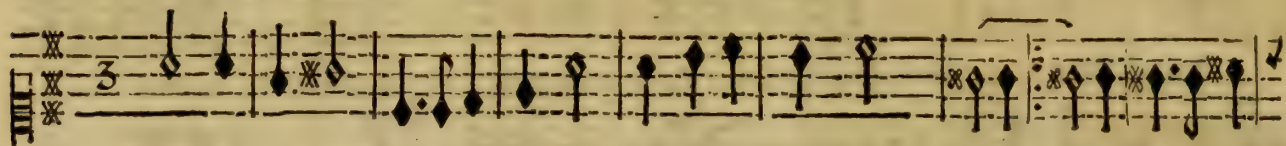
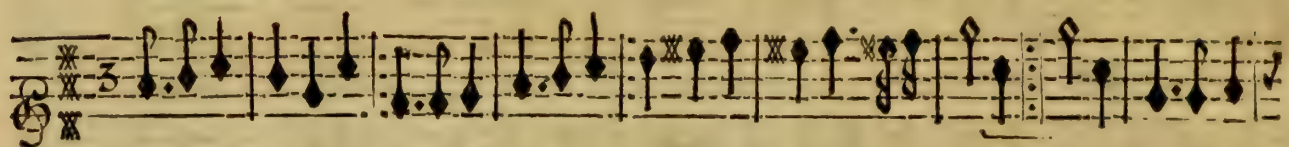
BASSE-CONTINUE.

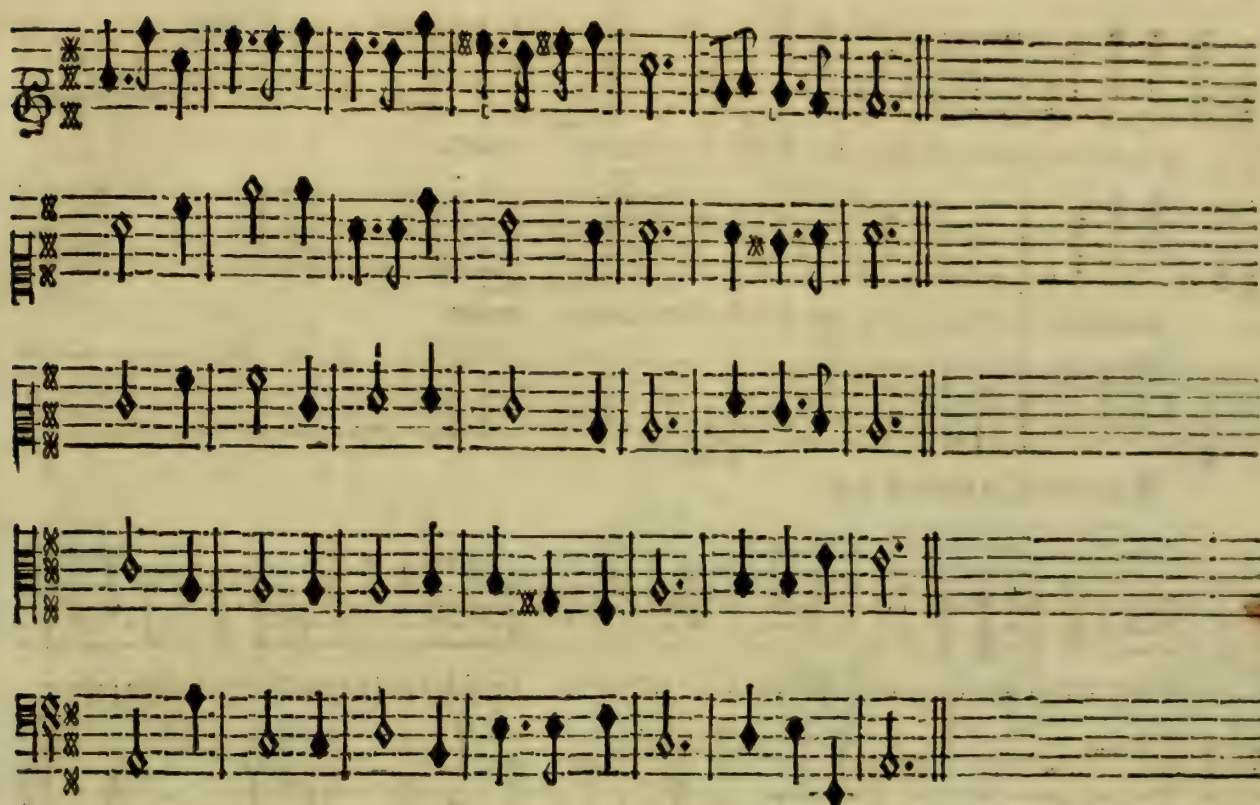
delles Amants en paix.

delles Amants en paix.

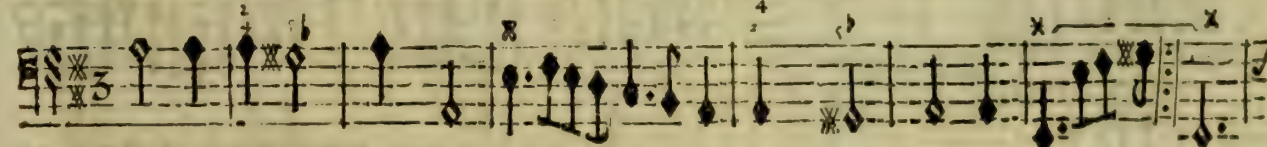
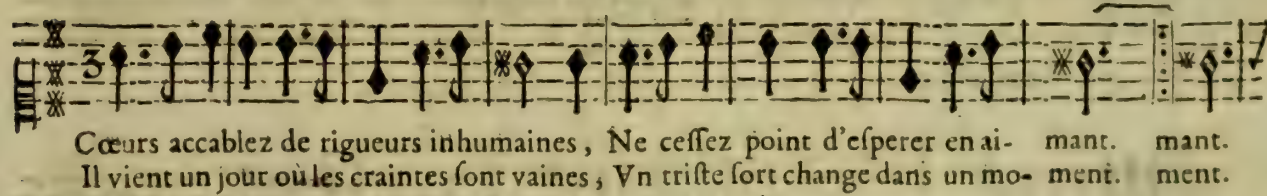
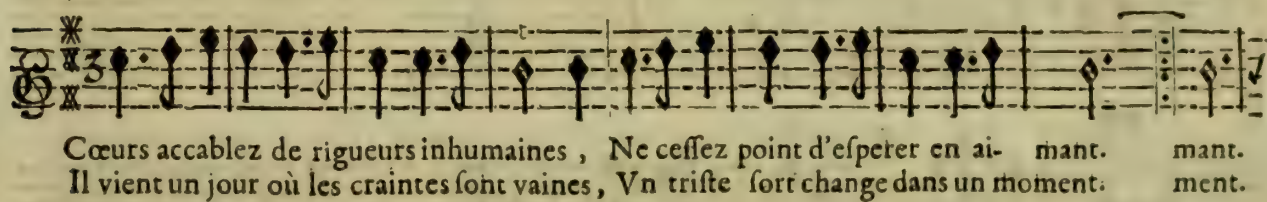
BASSE-CONTINUE.

Menüet pour les Suivantes d'Urgande.

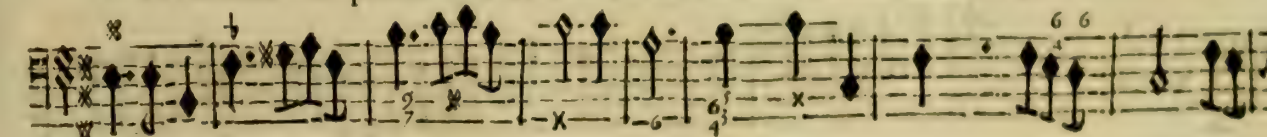
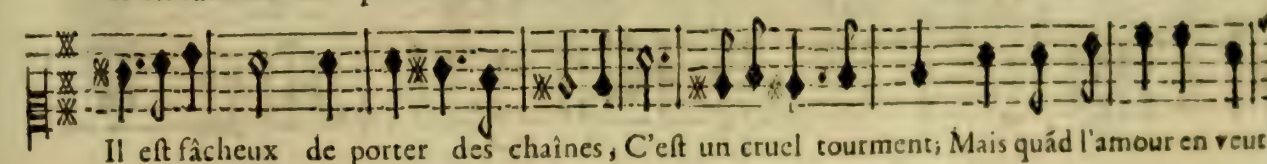
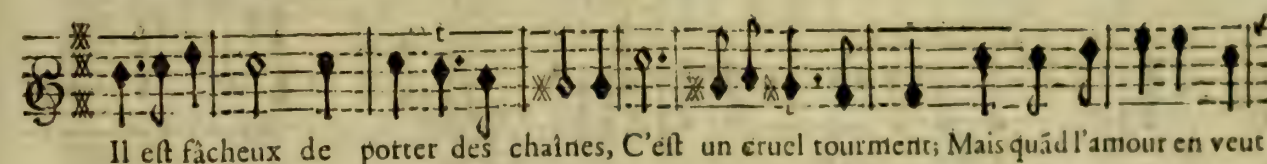




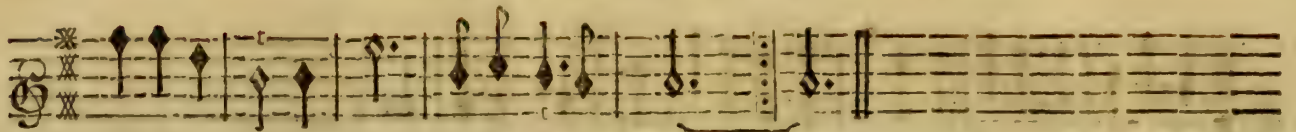
Deux Suivantes d'Urgande chantent l'Air qui suit alternativement avec le Menuet.



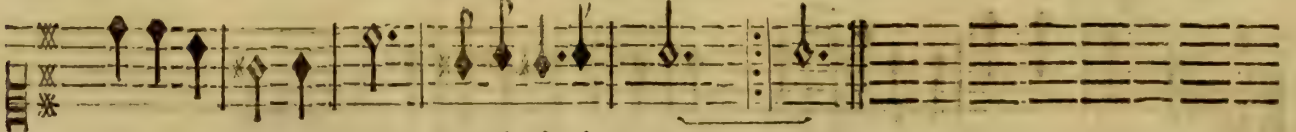
BASSE-CONTINUE.



BASSE-CONTINUE.



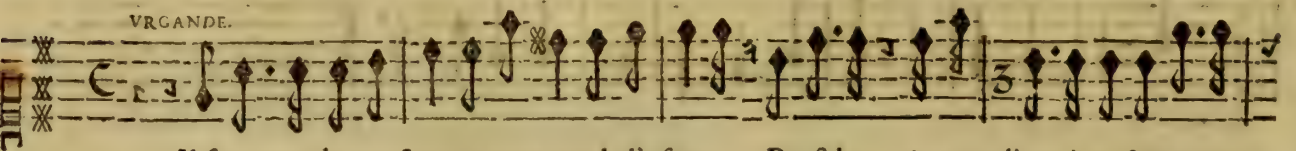
payer les peines, C'est un plaisir char- mant. mant.



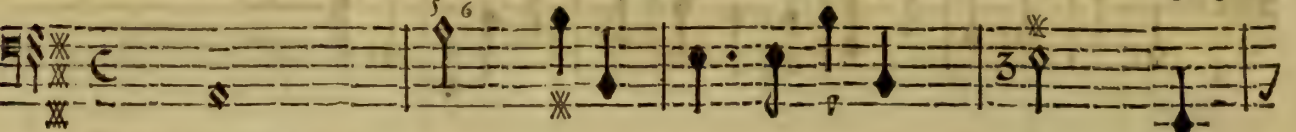
payer les peines, C'est un plaisir char- mant. mant.



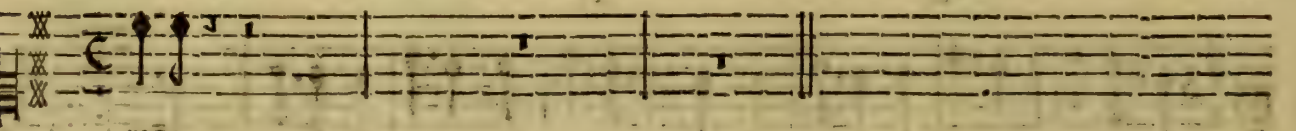
BASSE-CONTINUE.



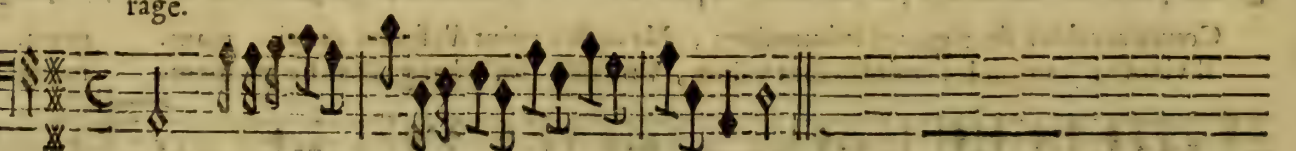
Il faut que de vos sens je vous rende l'usage, Perfides, je vous livre à vostre propre



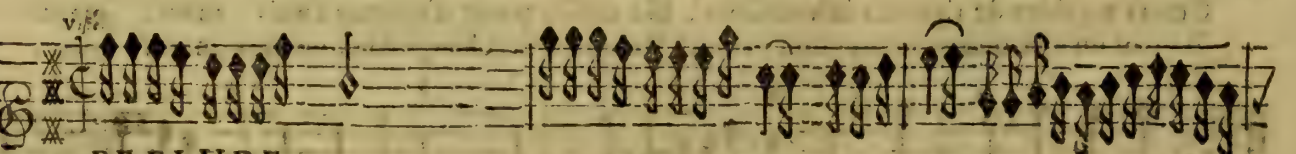
BASSE-CONTINUE.



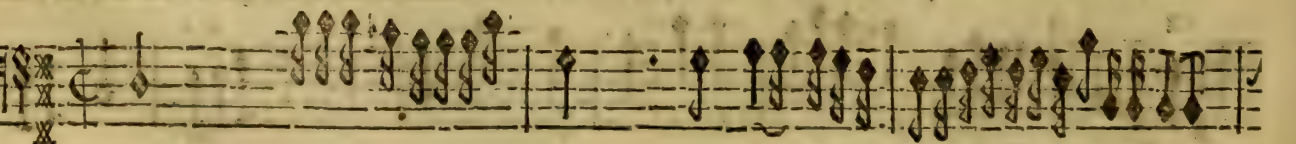
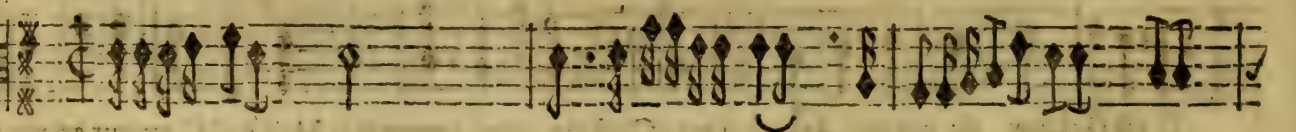
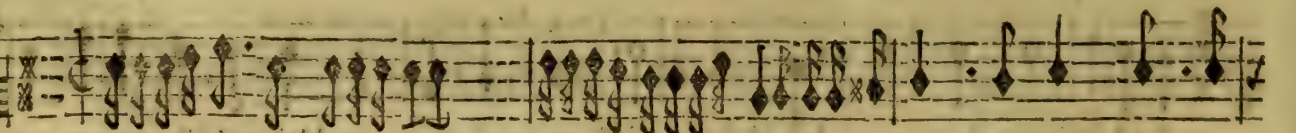
rage.



PRELUDE.

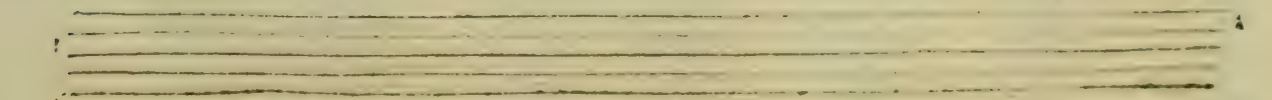
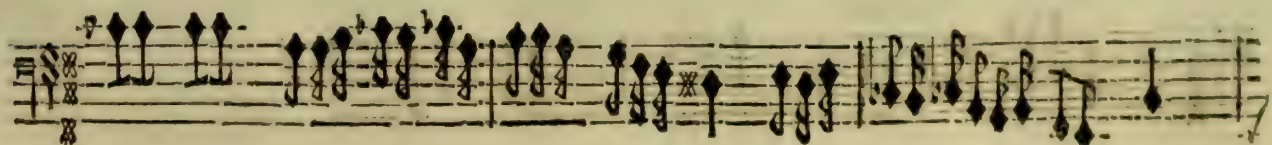
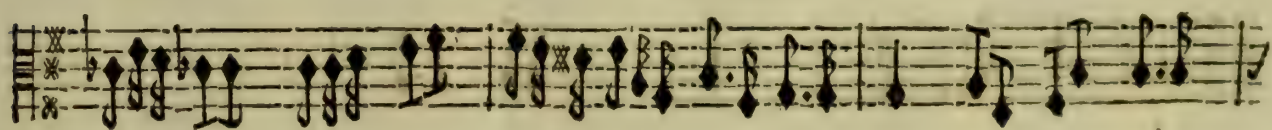
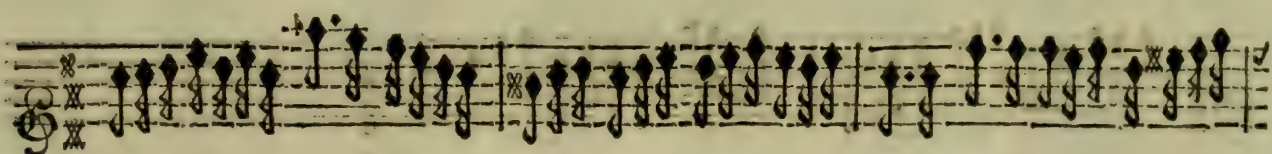
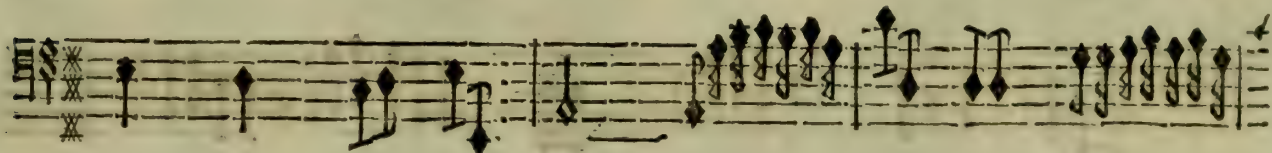
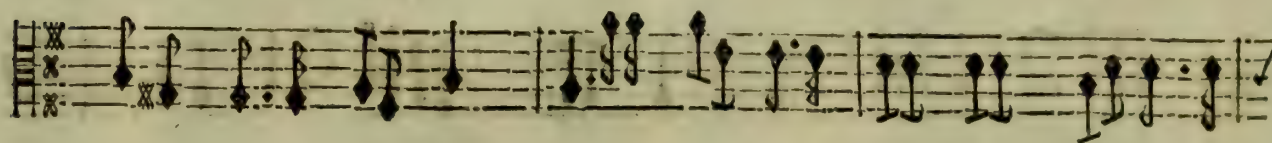
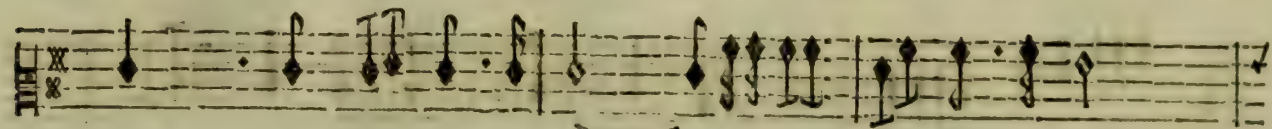
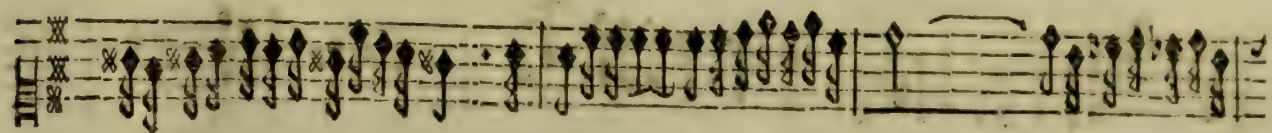
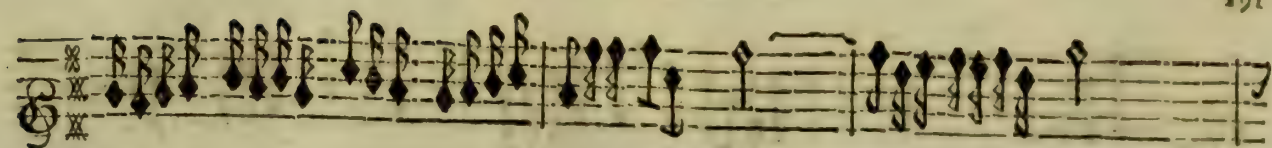


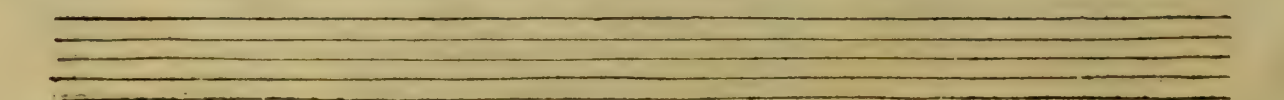
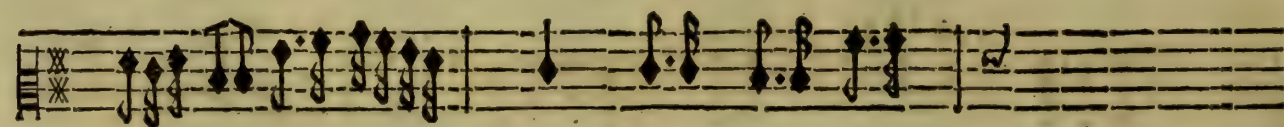
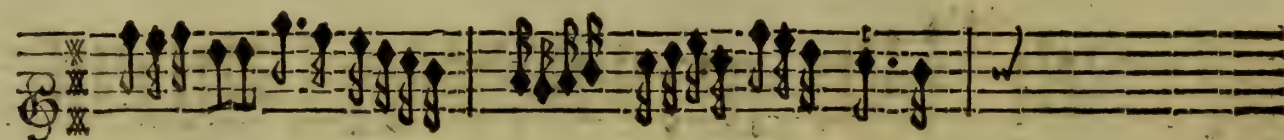
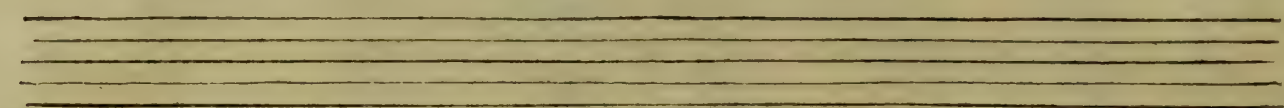
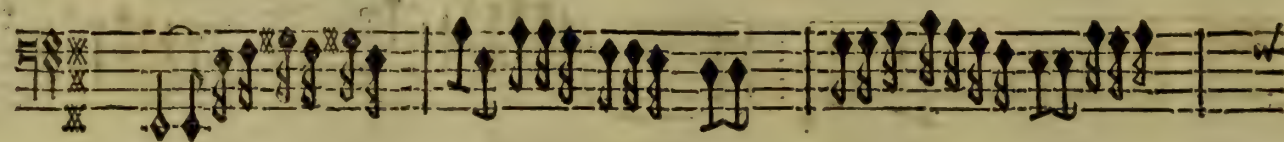
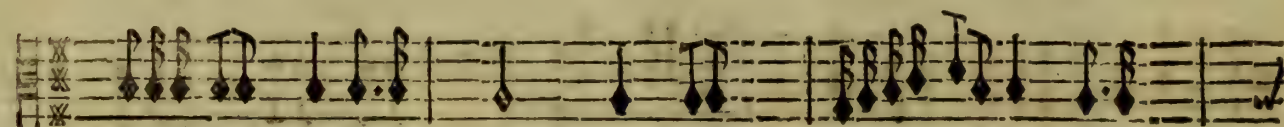
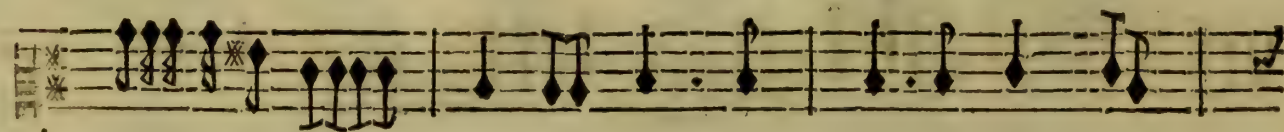
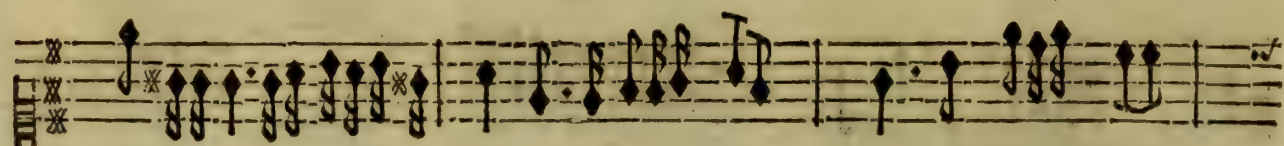
PRELUDE.



TRAGEDIE.

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vaste.

Dmons soumis à nos loix, Volez, venez no° deffendre. venez no° def-

Dmons soumis à nos loix, Dmons soumis à nos loix, volez, venez no° deffendre. venez no° def-

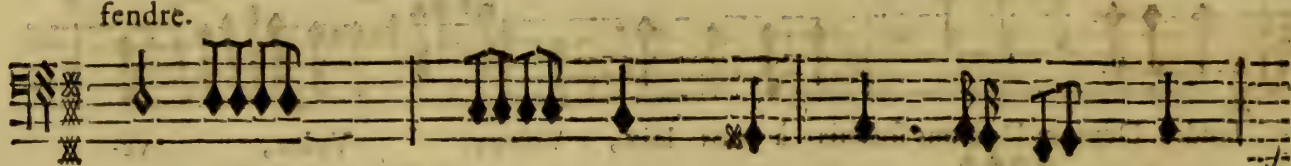
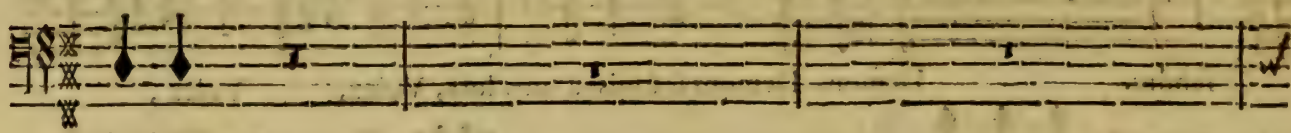
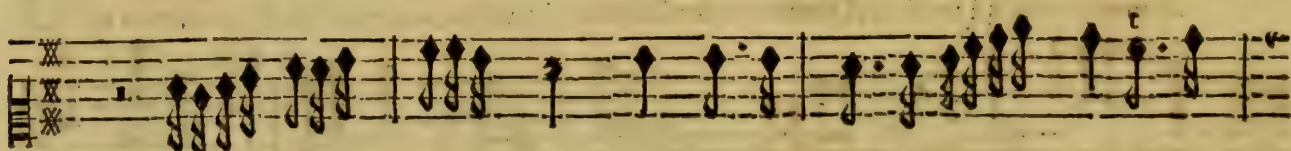
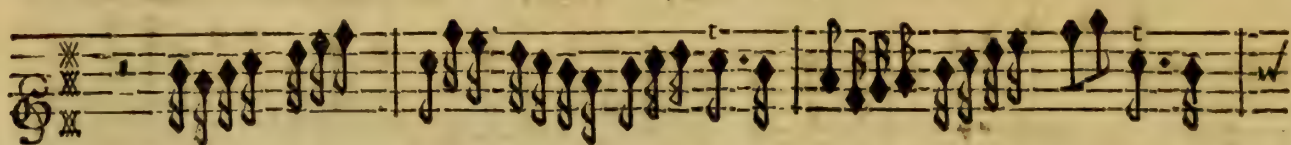
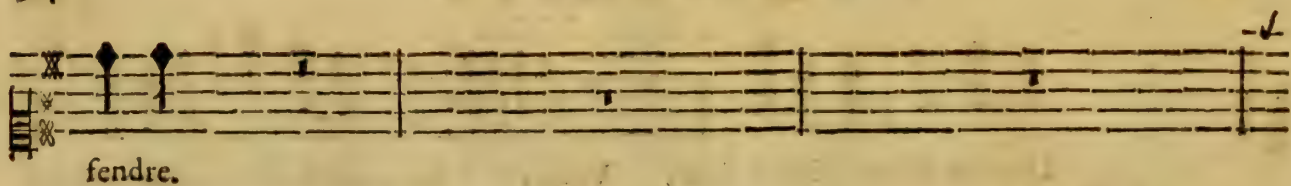
BASSE-CONTINUE.

fendre. Dmons Dmons soumis à nos loix, Volez, Volez, fendre. Dmons Dmons soumis à nos loix, Volez, Volez, ve-

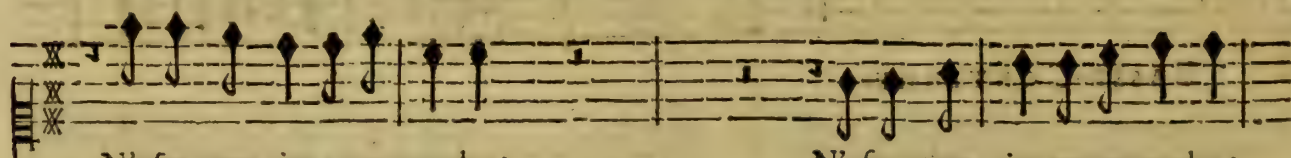
BASSE-CONTINUE.

venez venez nous deffendre. venez nous def- nez nous deffendre. Volez venez nous def-

BASSE-CONTINUE.

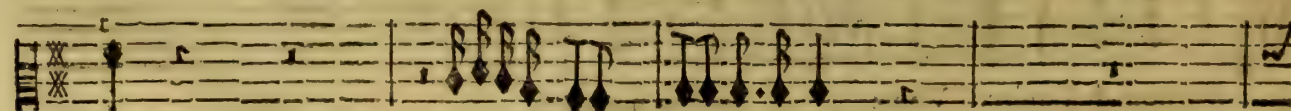
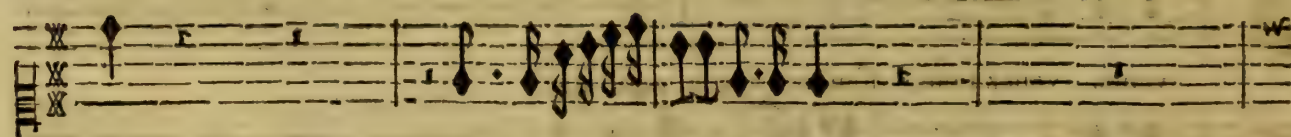


BASSE-CONTINUE.



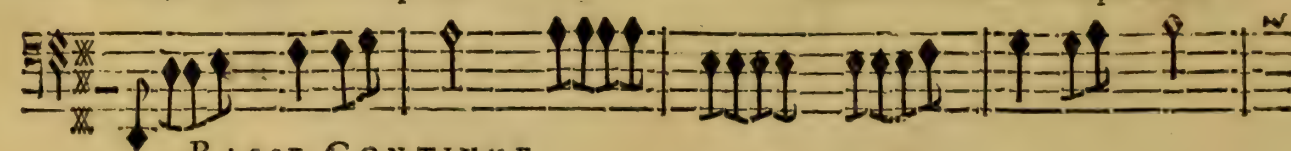
N'osez-vous rien entreprendre ?

N'osez-vous rien entreprendre ?

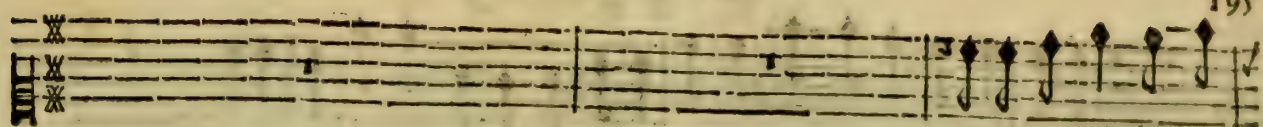


N'osez-vous rien entreprendre ?

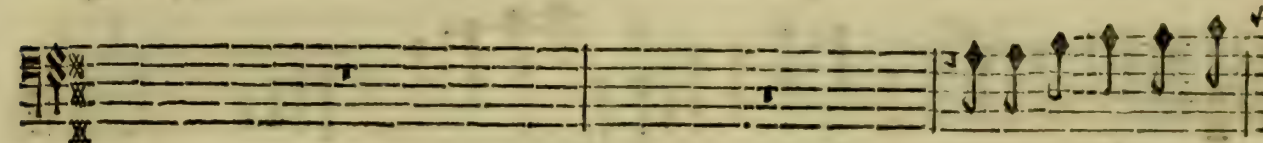
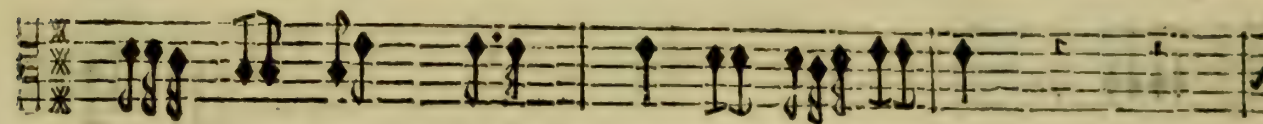
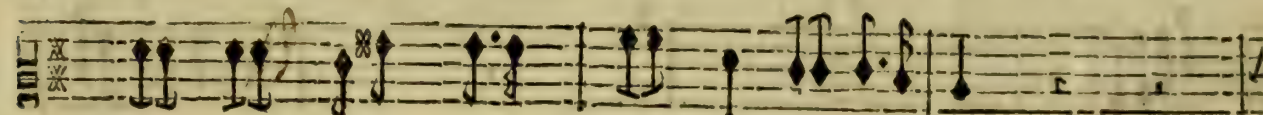
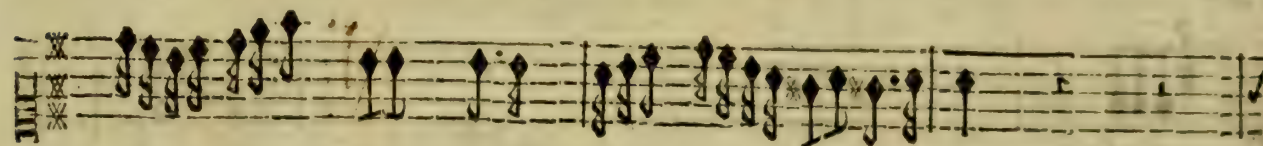
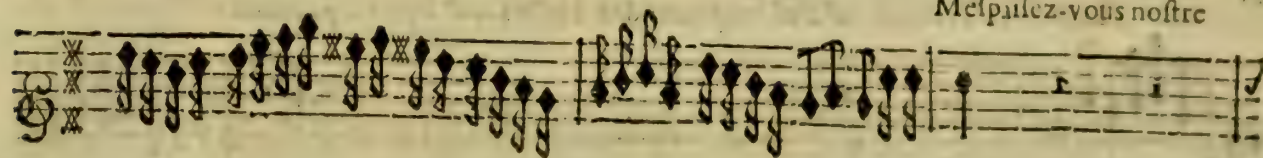
N'osez-vous rien entreprendre ?



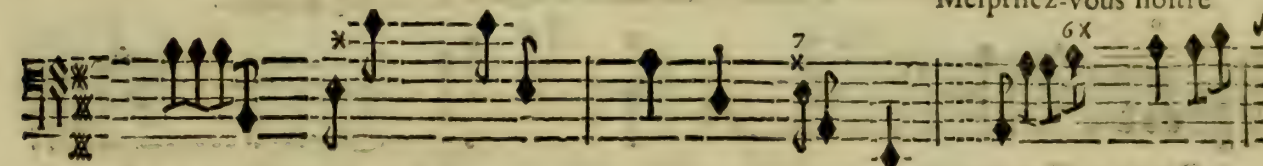
BASSE-CONTINUE.



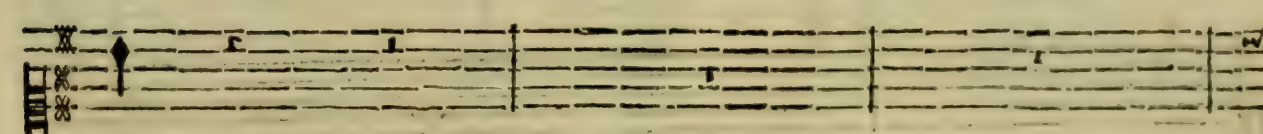
Mespaitez-vous nostre



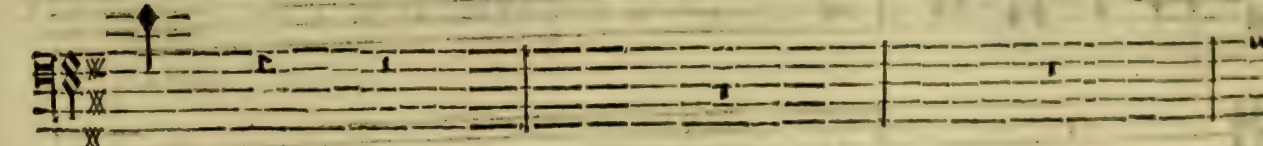
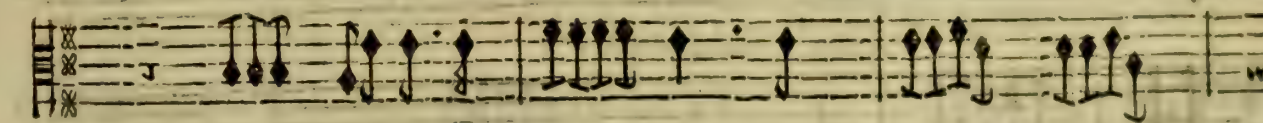
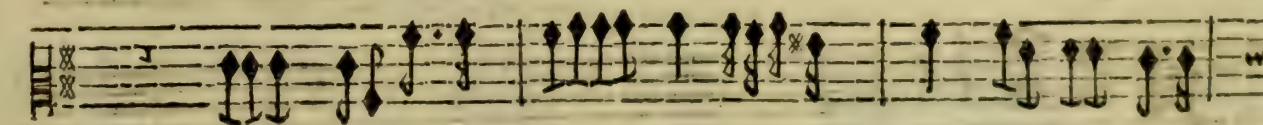
Mesprifez-vous nostre



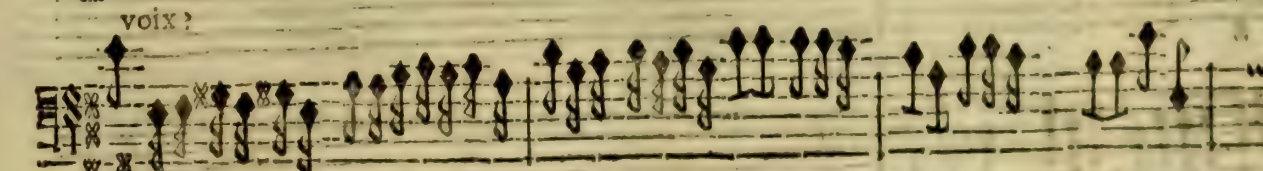
BASSE-CONTINUE.



voix?



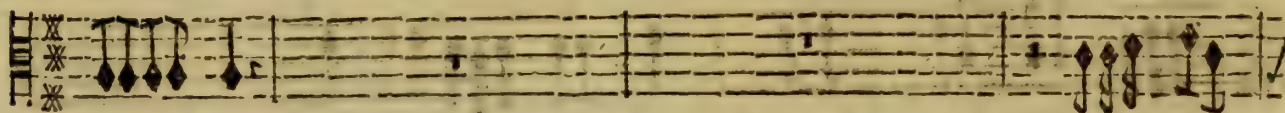
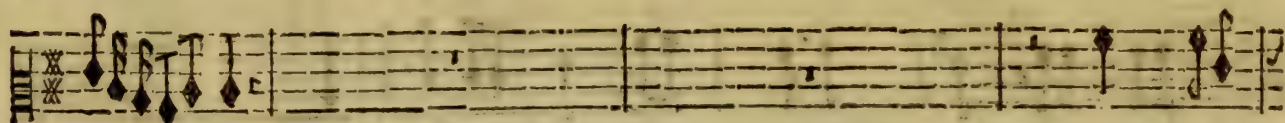
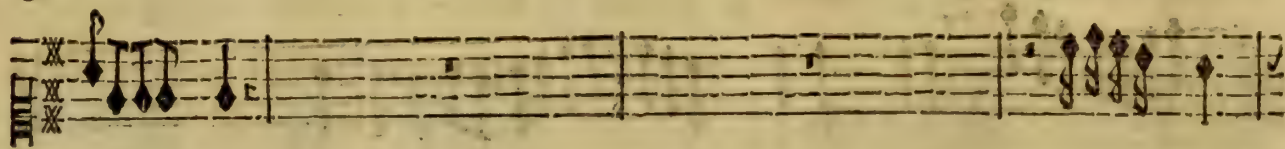
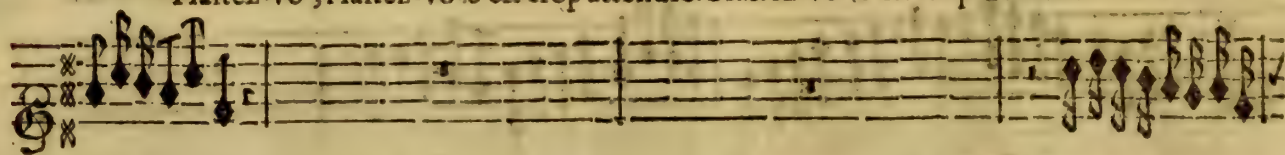
voix?



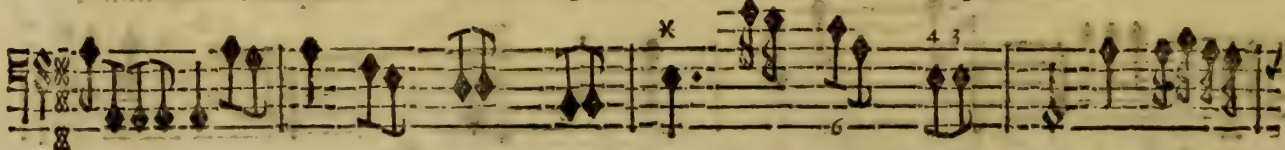
BASSE-CONTINUE.



Haftez-vo°, Haftez-vo° c'est trop attendre. Haftez-vo°, c'est trop attendre.

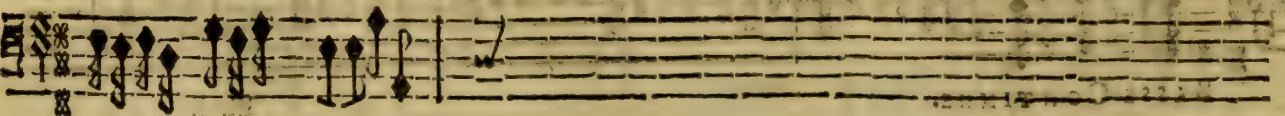
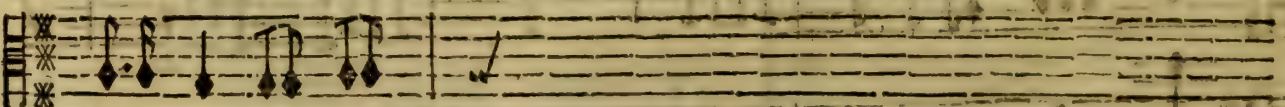
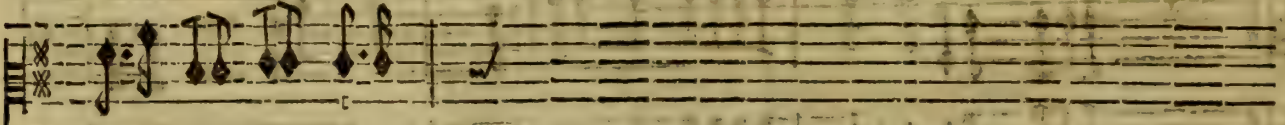
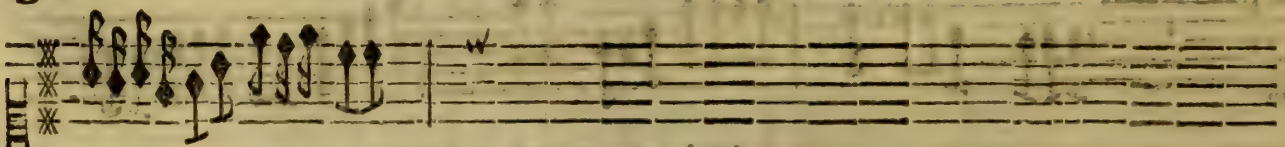
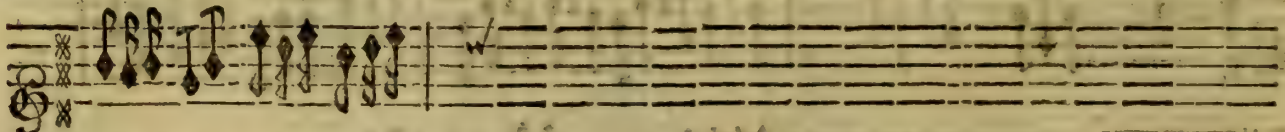
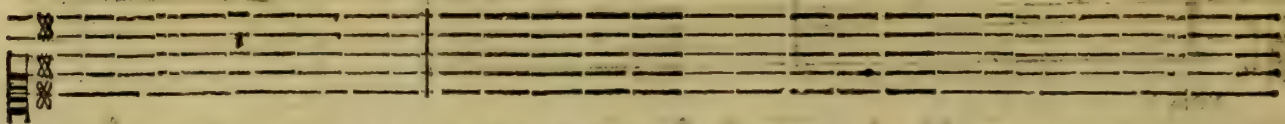


Haftez-vo°, Haftez-vo°, c'est trop attendte. Haftez-vo°, c'est trop attendre.



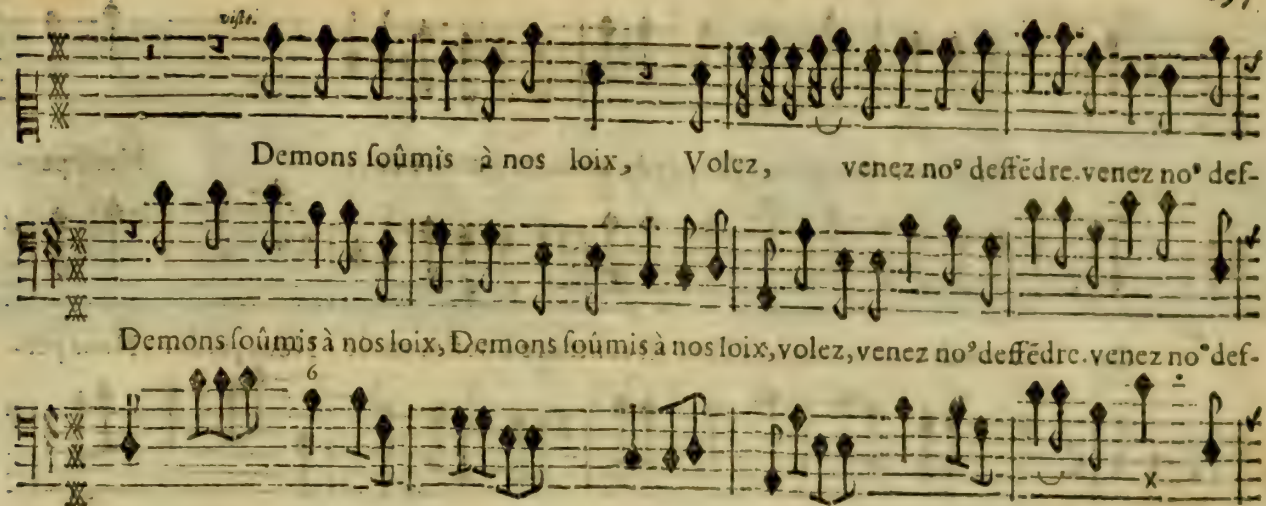
BASSE-CONTINUE.

BASSE-CONTINUE.



BASSE-CONTINUE.

vif.



Demons soumis à nos loix, Volez, venez no^d deffendre. venez no^d def-

Demons soumis à nos loix, Demons soumis à nos loix, volez, venez no^d deffendre. venez no^d def-

BASSE-CONTINUE.

fendre. Demons Demons soumis à nos loix, Volez, Volez,

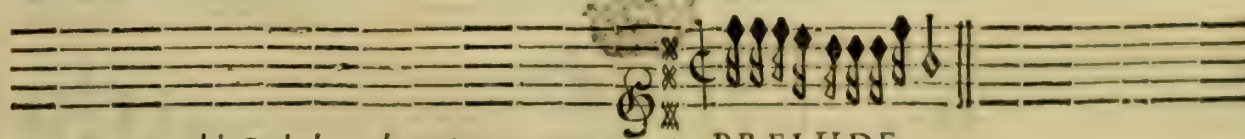
fendre. Demons Demons soumis à nos loix, Volez, Volez, ve-

BASSE-CONTINUE.

venez venez nous deffendre. venez nous def- fendre.

nez nous deffendre. Volez venez nous def- fendre.

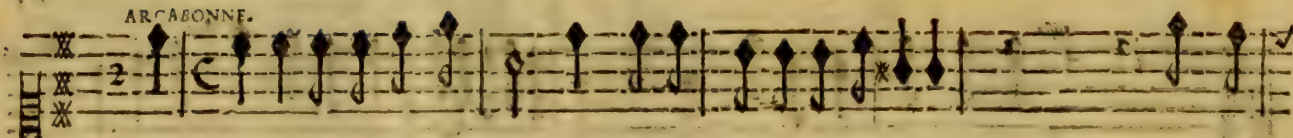
BASSE-CONTINUE.



On reprend le Prelude cy devant page 190.

PRELUDE.

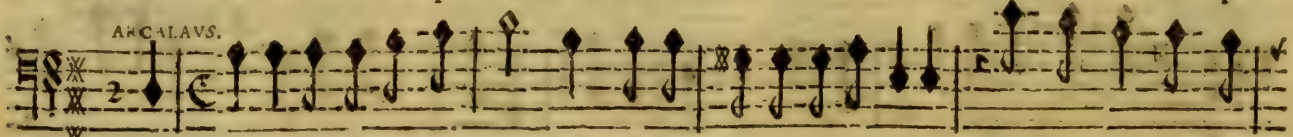
ARCABONNE.



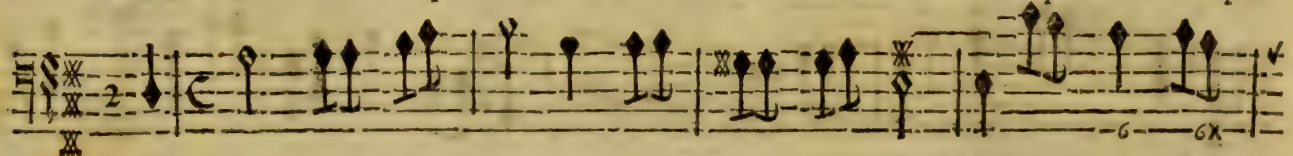
On brave notre vain pouvoir, Tout est contraire à notre envie :

Nous per-

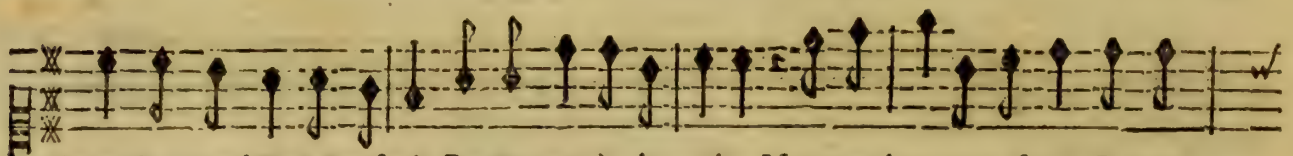
ARCALAVS.



On brave notre vain pouvoir, Tout est contraire à notre envie : Nous perdons Nous per-



BASSE-CONTINUE.



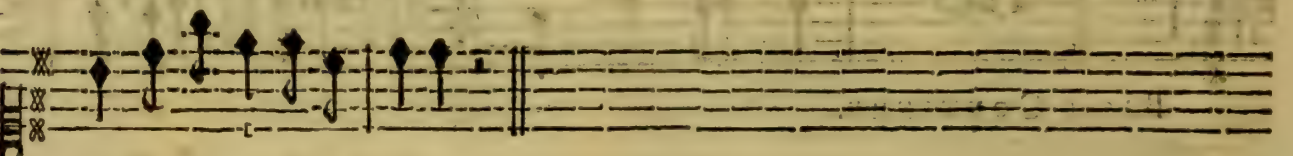
dons Nous perdons tout espoir, Renonçons à la vie. Nous perdons tout espoir, Renon-



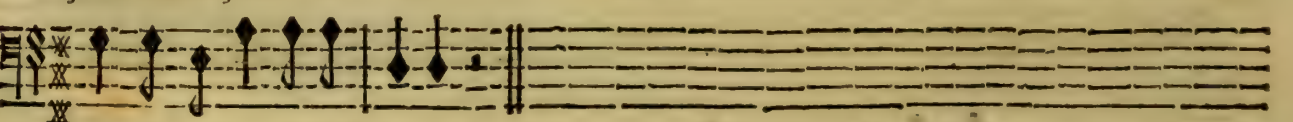
dons tout espoir, Renonçons Renonçons à la vie. Nous perdons tout espoir, Renon-



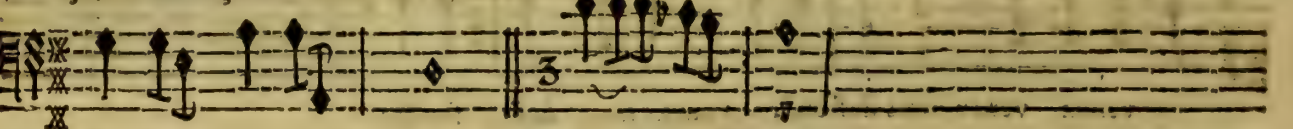
BASSE-CONTINUE.



çons Renonçons à la vie.



çons Renonçons à la vie.



BASSE-CONTINUE.

PRELUDE.

On joue le second Air du troisième Acte page 161. pour l'Entr'Acte.

FIN DU QUATRIEME ACTE.

BASSE-CONTINUE.





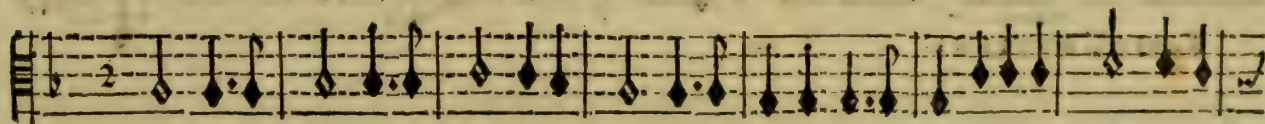
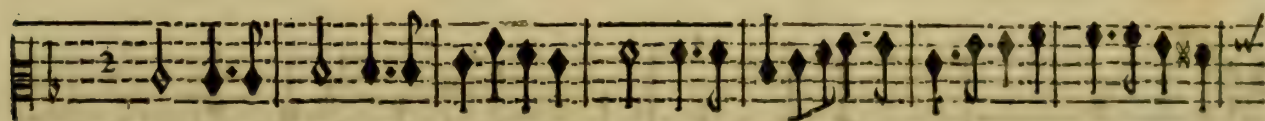
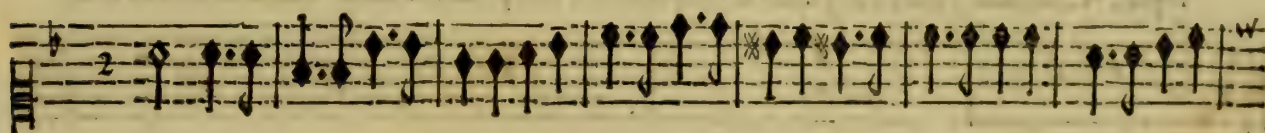
ACTE CINQUIESME.

SCENE PREMIERE.

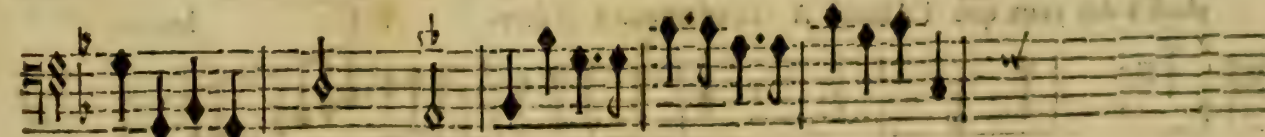
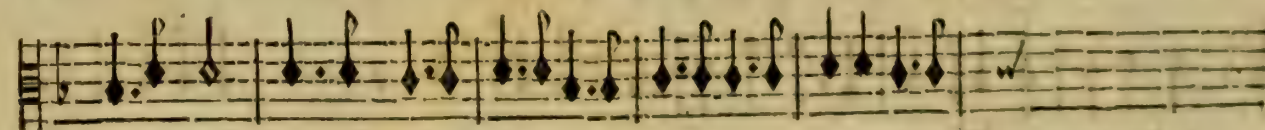
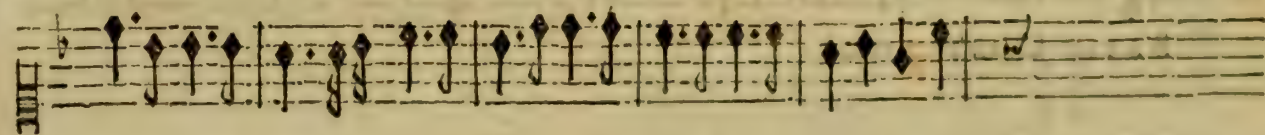
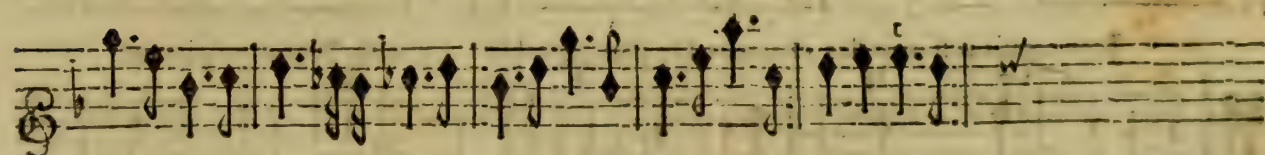
URGANDE & AMADIS.



PRELUDE.

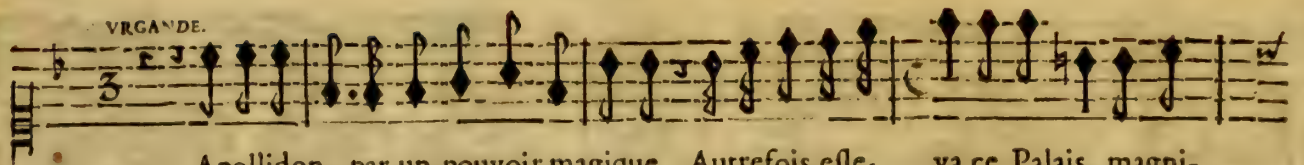


BASSE-CONTINUE.



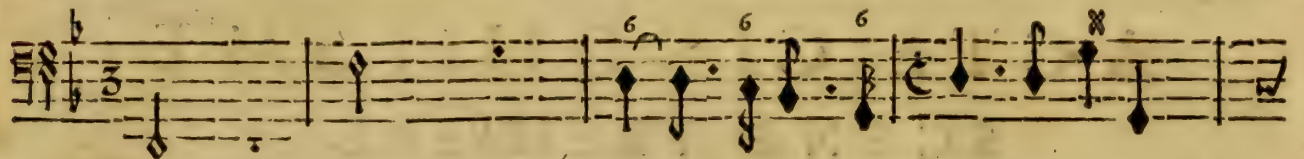
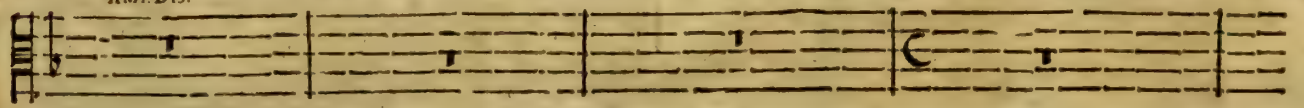
BASSE-CONTINUE.

VRGANDÉ.

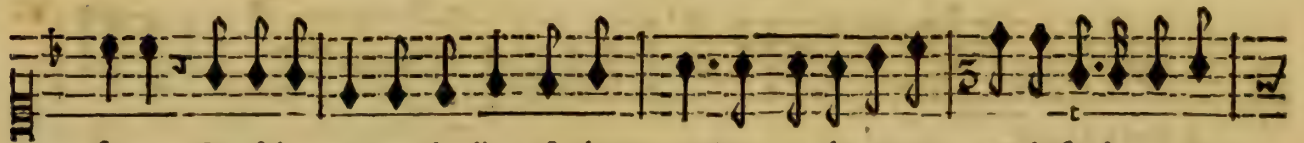


Apollidon par un pouvoir magique Autrefois elle- va ce Palais magni-

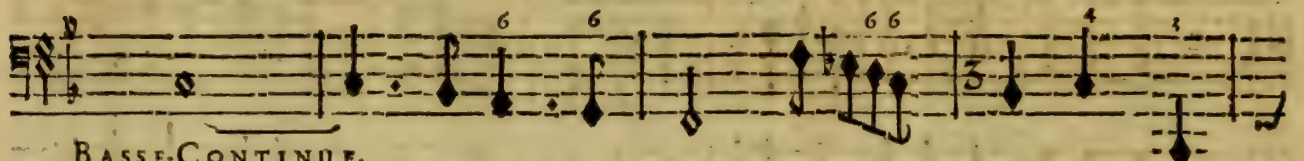
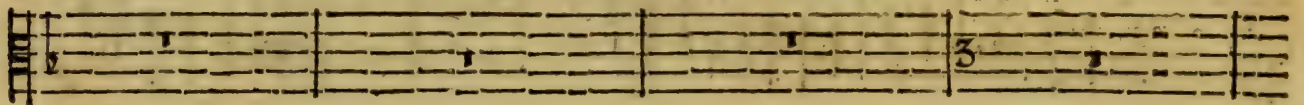
AMADIS.



BASSE-CONTINUE.



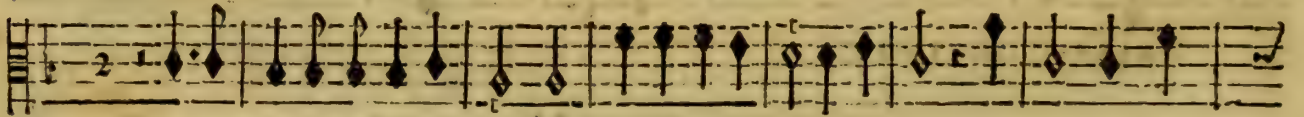
fique, Consolez-vous en des lieux si charmants; Vous y devez trou- ver la fin de vos tour-



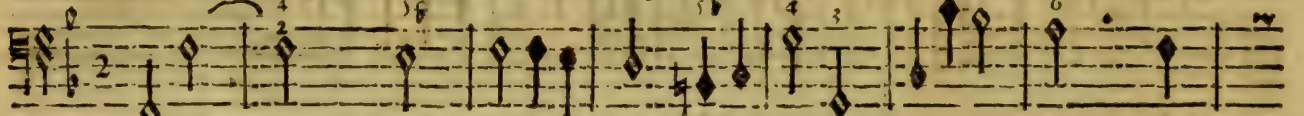
BASSE-CONTINUE.



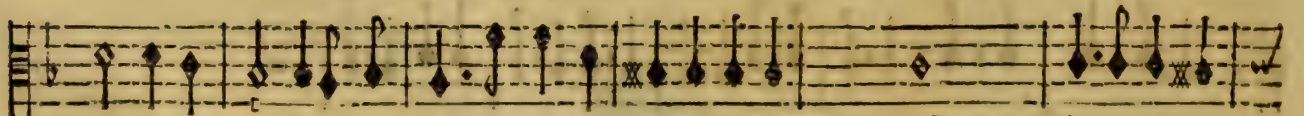
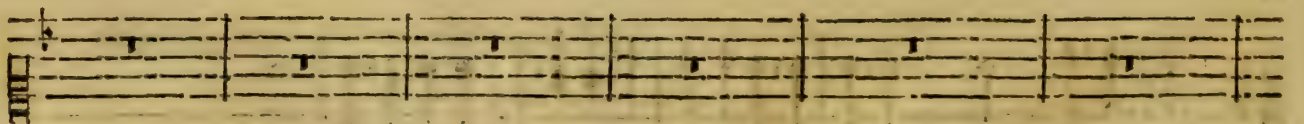
ments.



Je ne puis ressentir les charmes Du plus agreable sejour, Non, non, rien ne



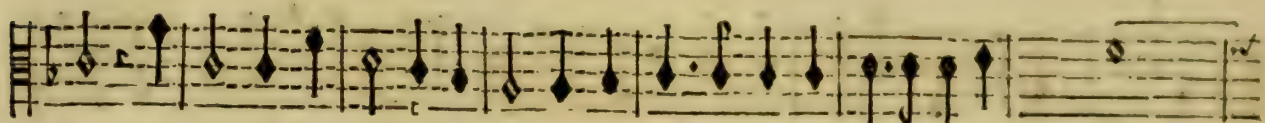
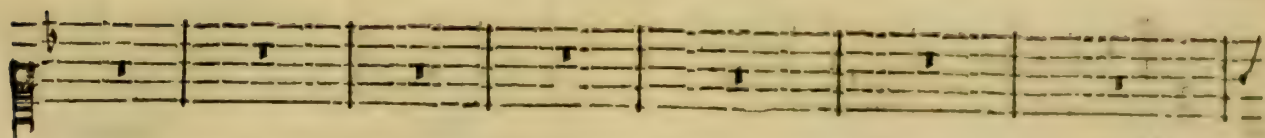
BASSE-CONTINUE.



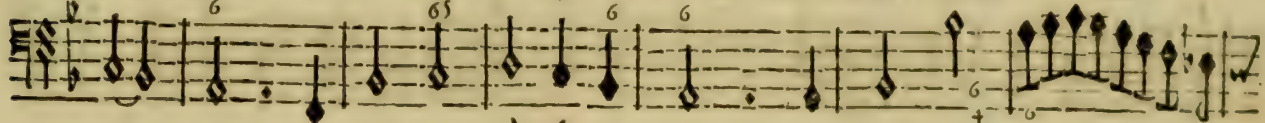
plaist à des yeux que l'Amour A condamnez à d'éter- nel- les lar-



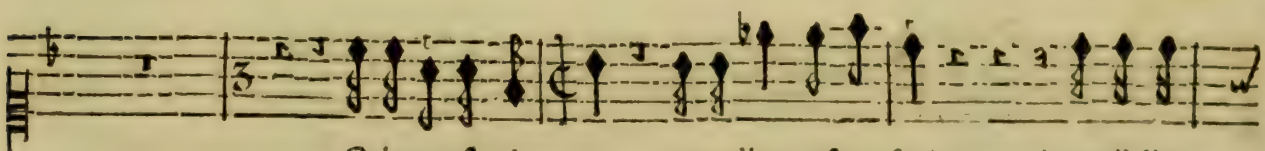
BASSE-CONTINUE.



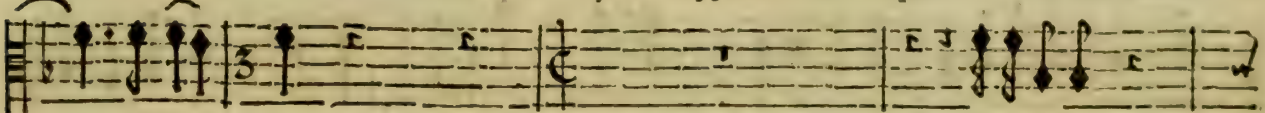
mes. Non, non, rien ne plaist à des yeux que l'Amour A condamnez à d'eter- nel-



BASSE-CONTINUE.

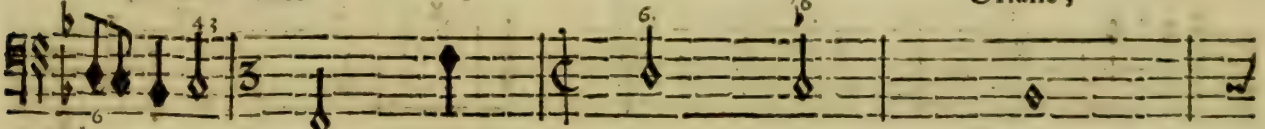


Oriane est i- cy, rappelez vostre espoir: Vous l'allez

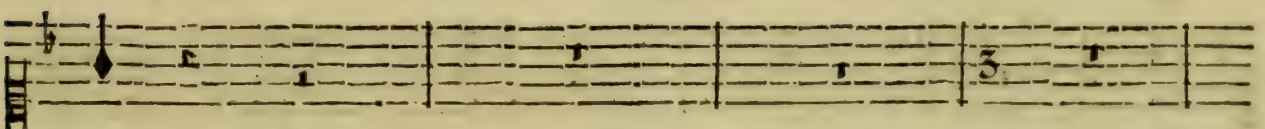


les lar- mes.

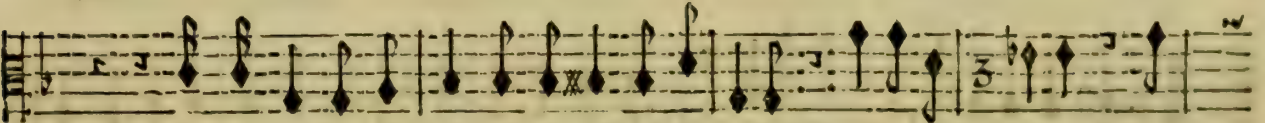
Oriane,



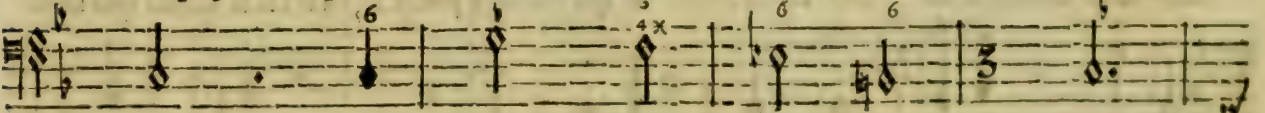
BASSE-CONTINUE.



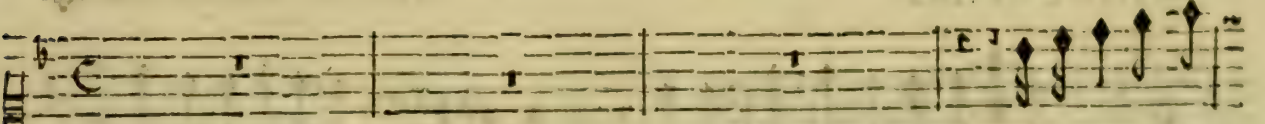
voir.



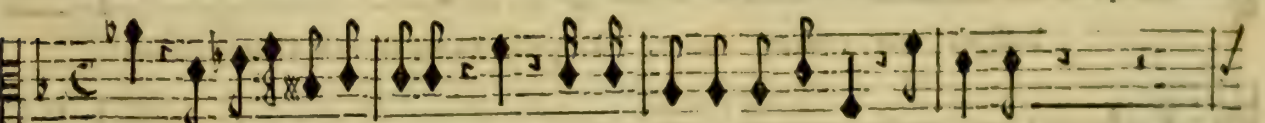
Je puis voir par vos soins la Beauté que j'adore! Voir Ori- ane, he-



BASSE-CONTINUE.



Amadis peut trem-

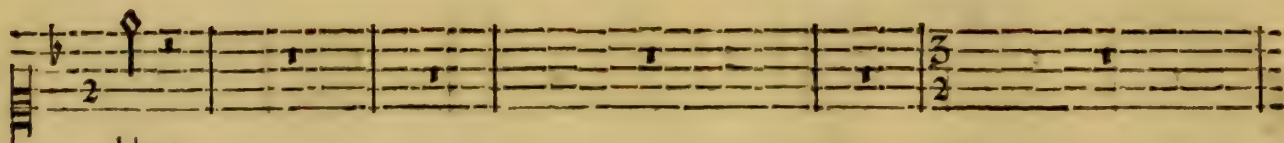


las: c'est l'irriter encore. Ah! que mō cœur se sent troubler! Je tremble.



BASSE-CONTINUE.

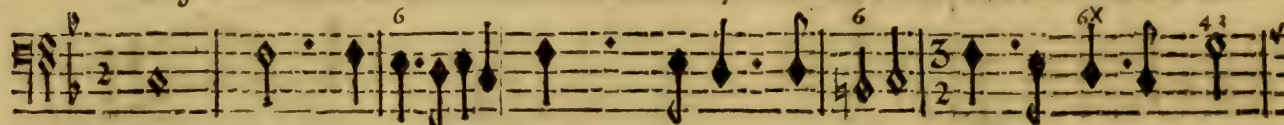
C c



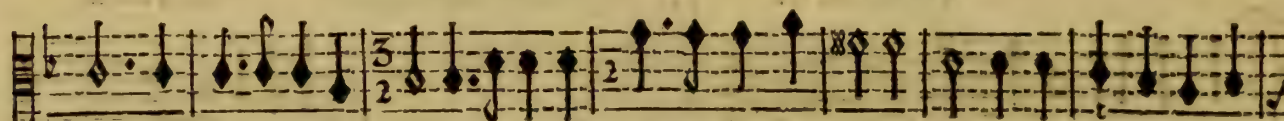
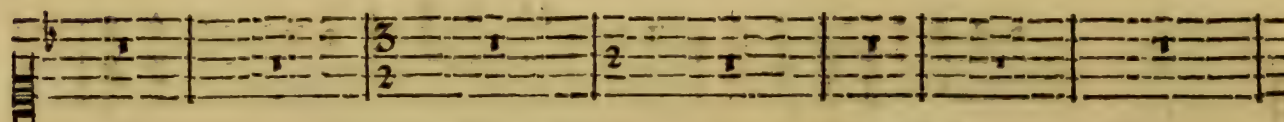
bler?



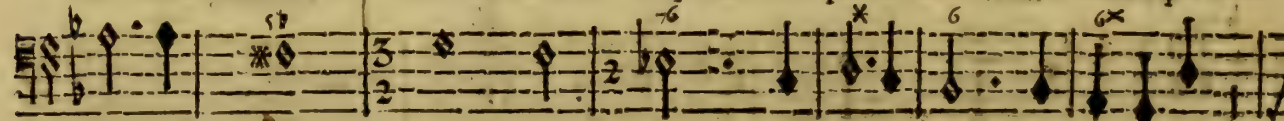
Je suis inébranlable Contre un ennemy redoutable Dont il faut vaincre la fu-



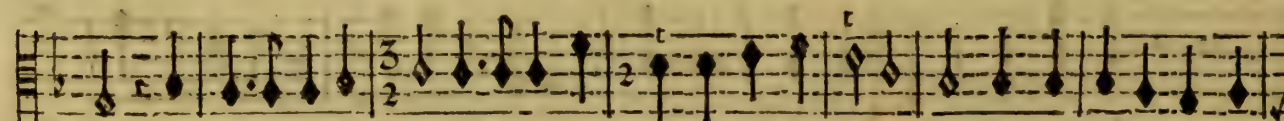
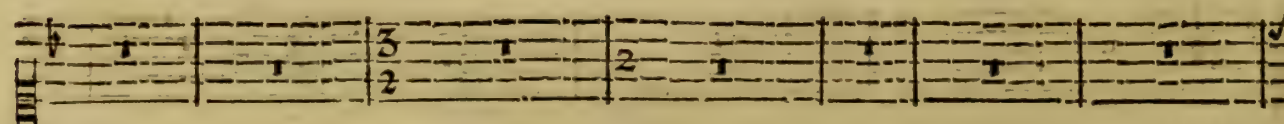
BASSE-CONTINUE.



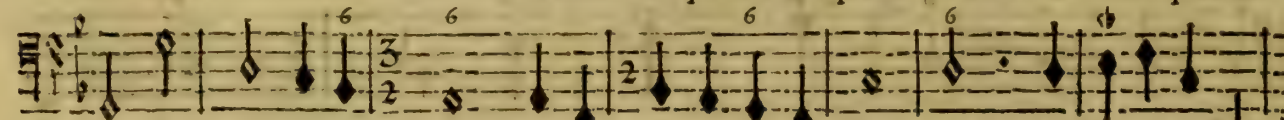
reur. Mais contre la co- lere De la Beau- té qui m'a sceu plaire Rien n'est si foible que mon



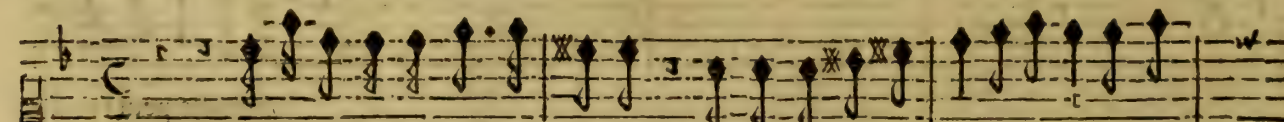
BASSE-CONTINUE.



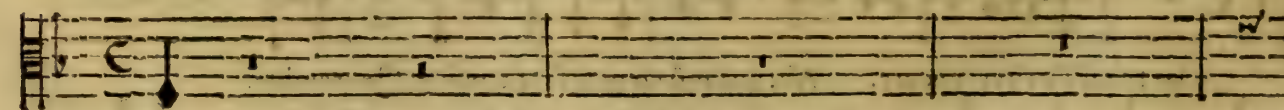
cœur. Mais contre la co- lere De la Beau- té qui m'a sceu plaire Rien n'est si foible que mon



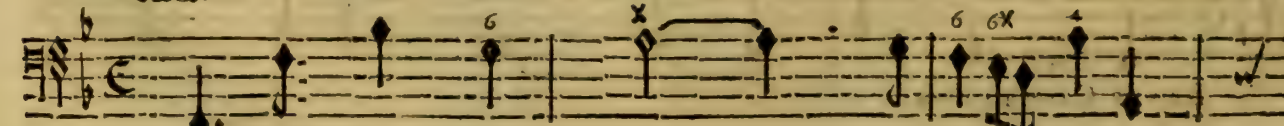
BASSE-CONTINUE.



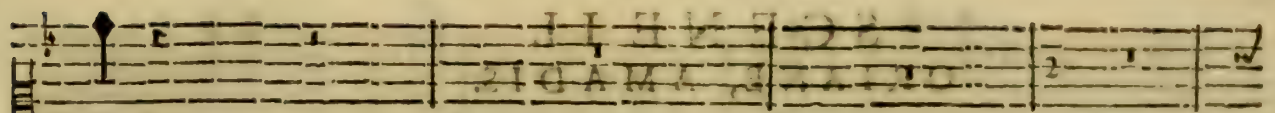
Dissipez une crainte vaine, Empressez-vous de voir Oriane en ces



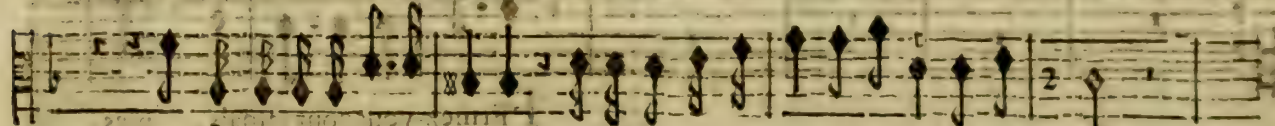
cœur.



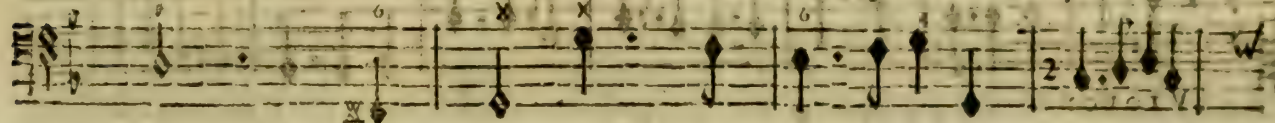
BASSE-CONTINUE.



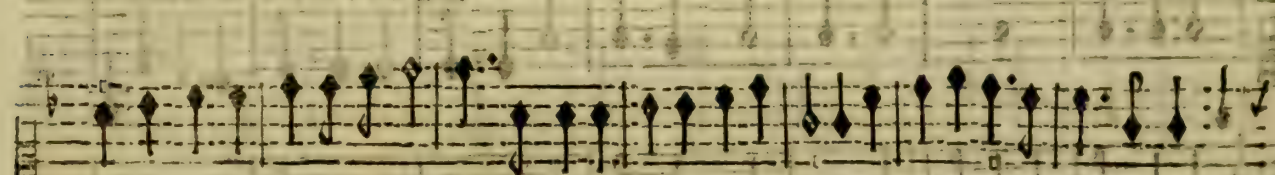
lieux.



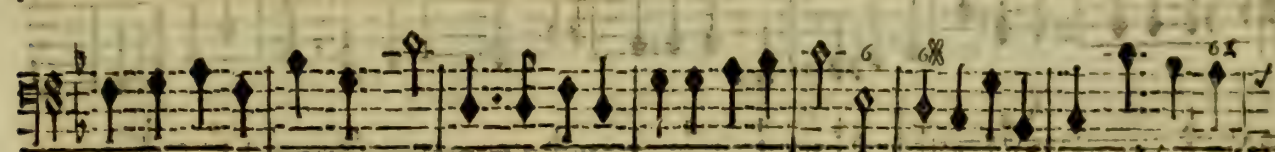
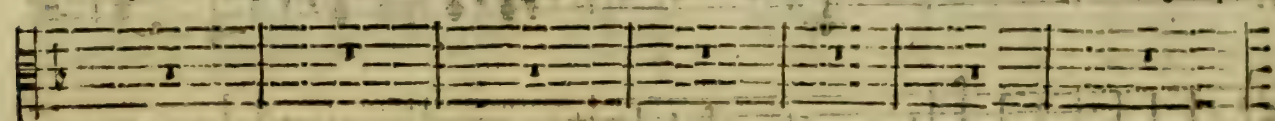
Je crains de meriter sa haine. Elle m'a deffendu de paraistre à ses yeux.



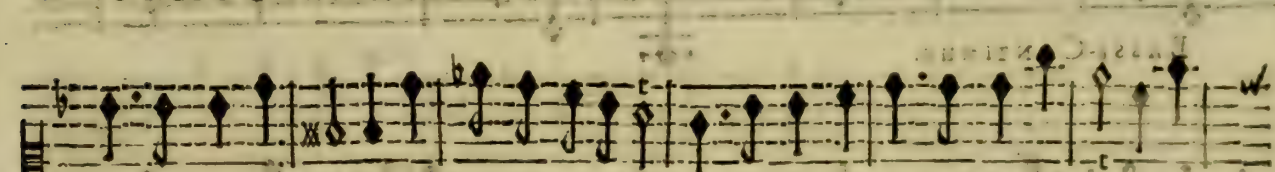
BASSE-CONTINUE.



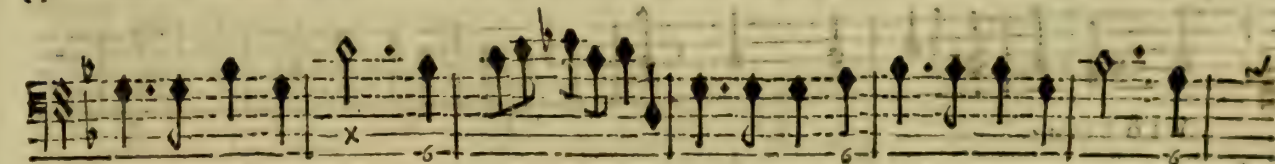
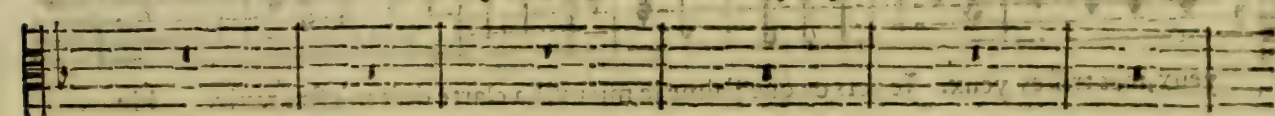
C'est porter trop loin la constance Que d'obeir sans resistance A de si dures loix. Et quelque



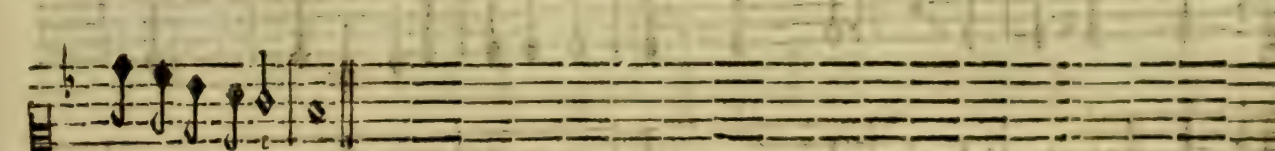
BASSE-CONTINUE.



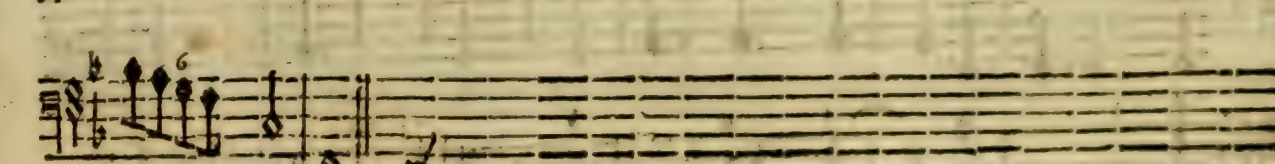
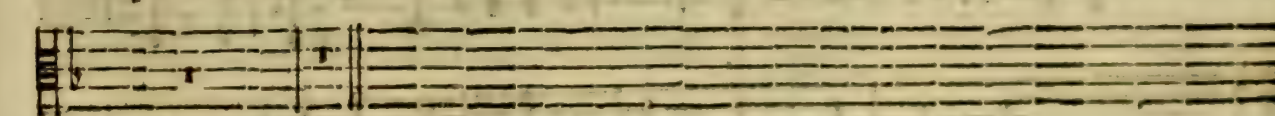
fois L'Amour s'offence De trop d'obeissance. Et quelque fois L'Amour s'offence De



BASSE-CONTINUE.



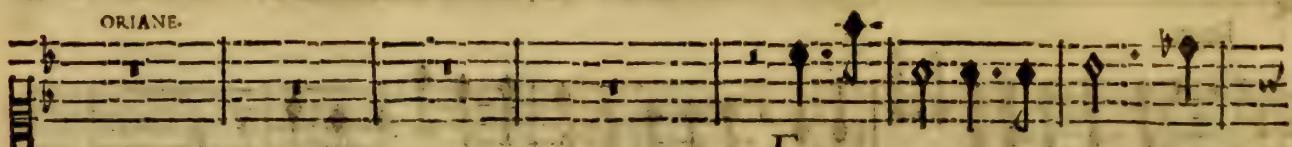
trop d'obeissance.



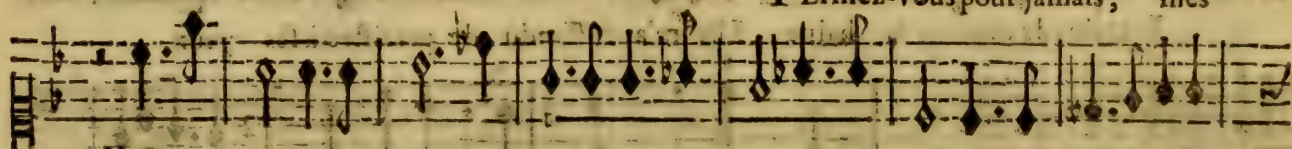
BASSE-CONTINUE.

SCENE II.
ORIANE, AMADIS.

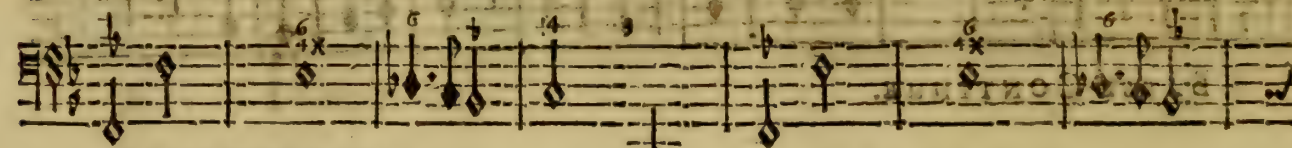
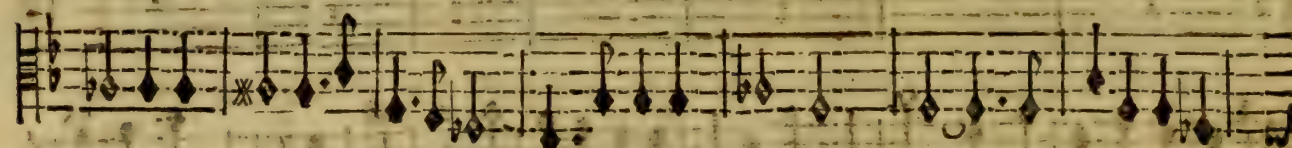
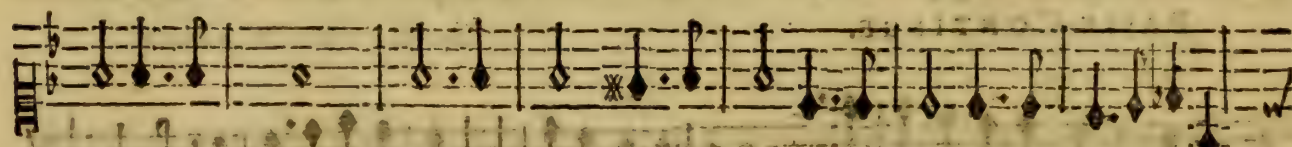
ORIANE.



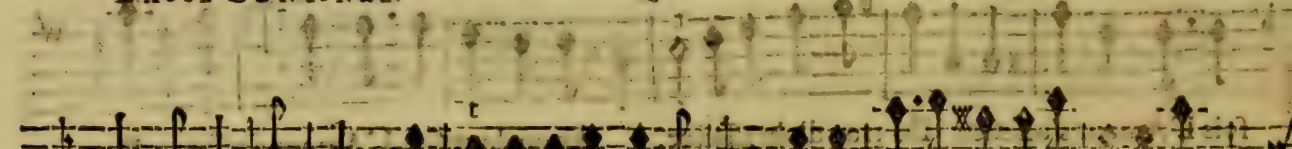
Fermes-vous pour jamais, mes



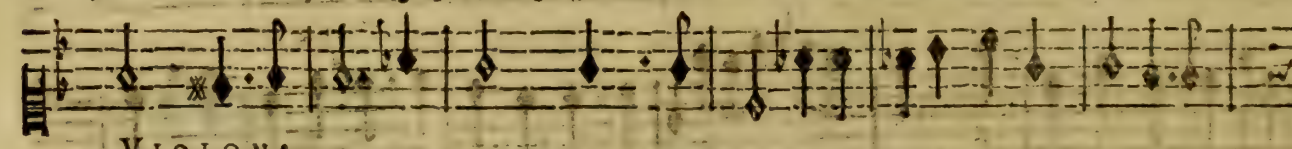
VIOLONS.



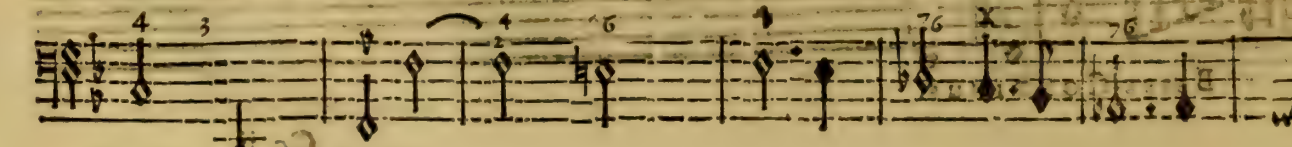
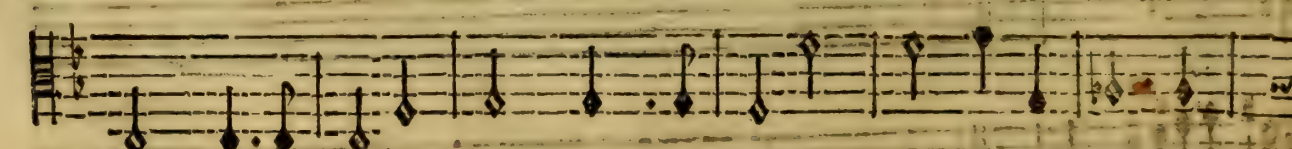
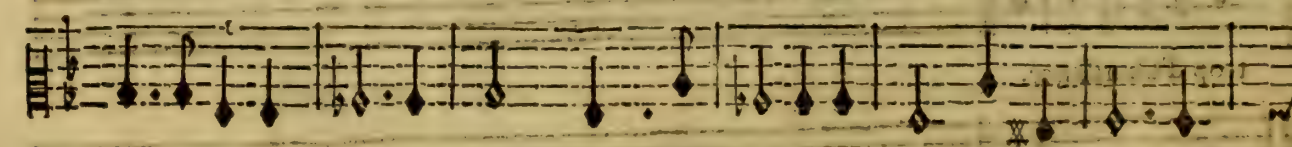
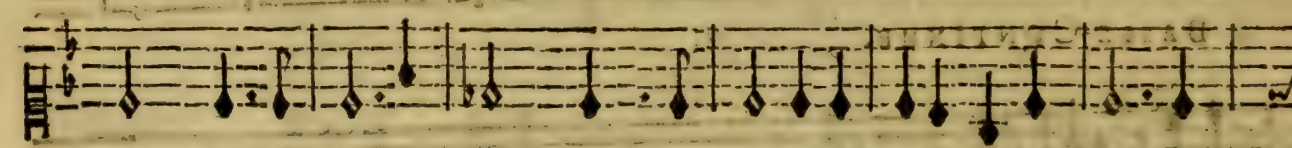
BASSE-CONTINUE.



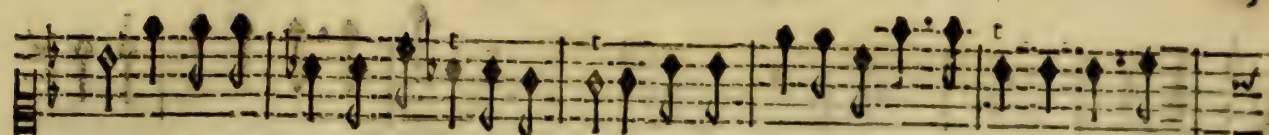
yeux, mes tristes yeux. Je pers ce que j'aime le mieux, La clarté doit m'être ravie. He-



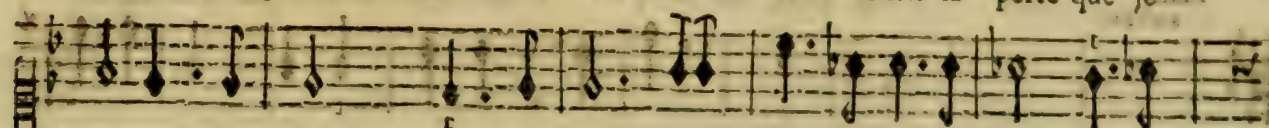
VIOLONS.



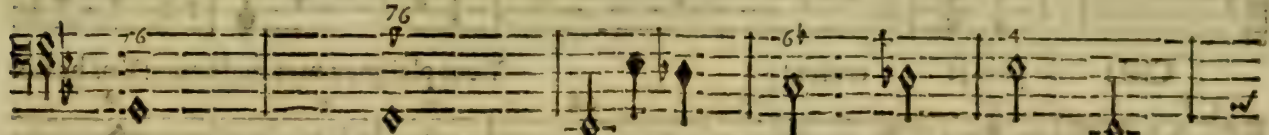
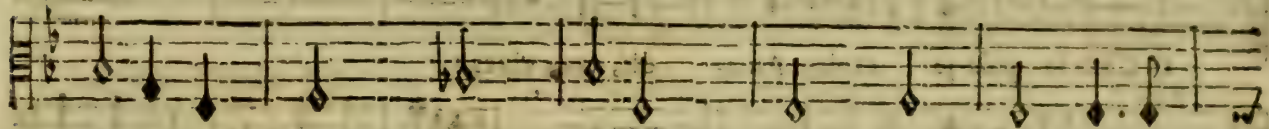
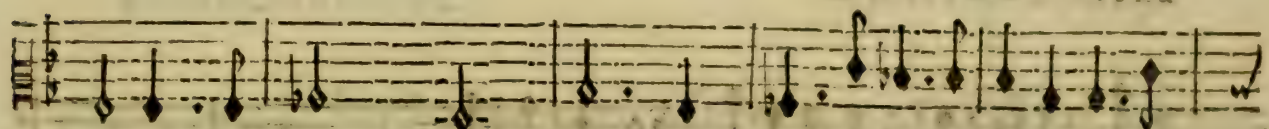
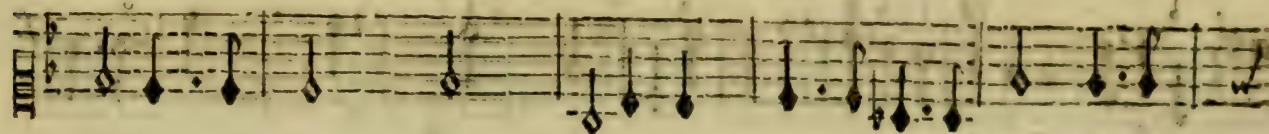
BASSE-CONTINUE.



! l'ast quelle rigueur de me rendre la vie Pour me faire sentir la perte que je



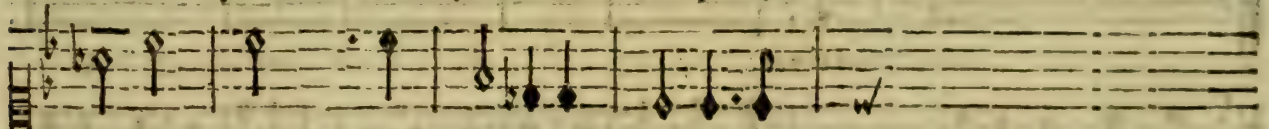
VIOLONS.



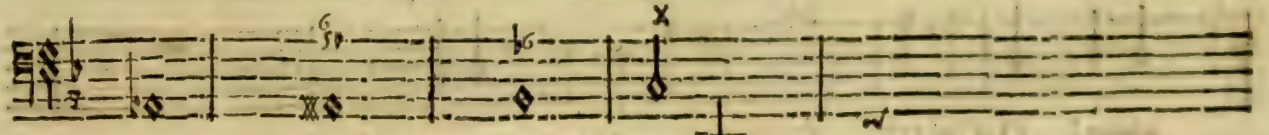
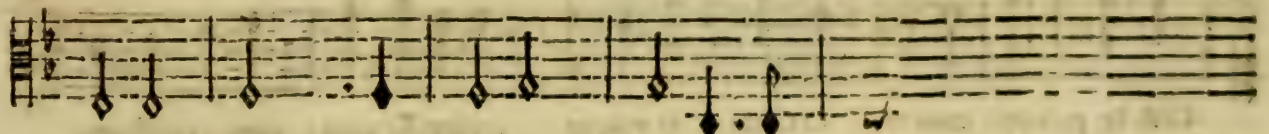
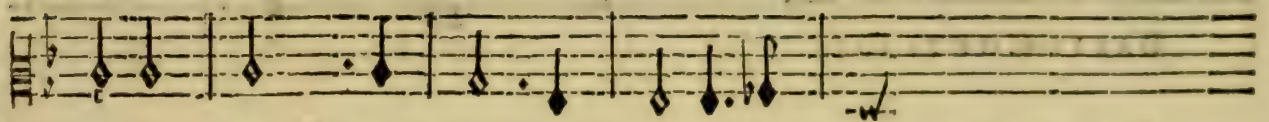
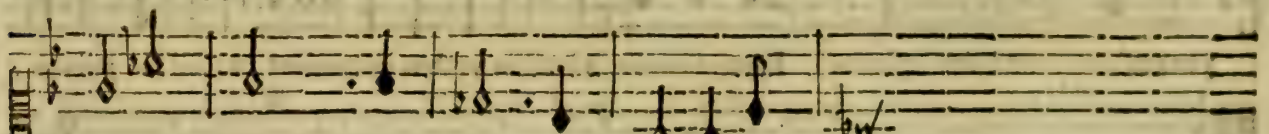
BASSE-CONTINUE.



fais! Mes yeux, mes tristes yeux, fermez- vous pour ja-



VIOLONS.



BASSE-CONTINUE.

mais. O Ciel le puis-je croire! O Ciel VO

AMADIS.

BASSE-CONTINUE.

O Ciel: le puis-je croire! Ama- dls, vous vivez!

Ciel: le puis-je croire! Vous plaignez mes malheurs! Vos beaux

BASSE-CONTINUE.

Vous vivez! O

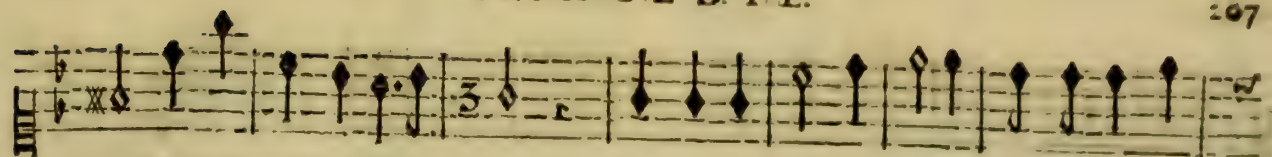
yeux m'ont donné des pleurs. Puis-je encor vivre en vostre memoire? O Ceil! le puis-je

BASSE-CONTINUE.

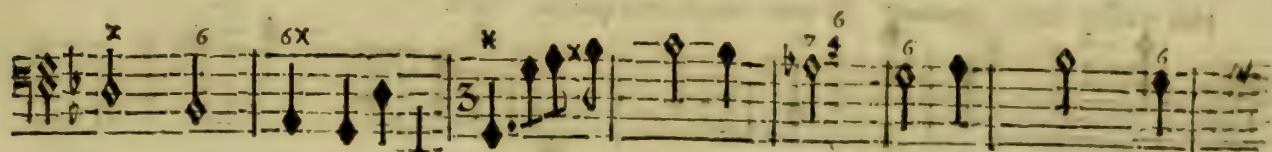
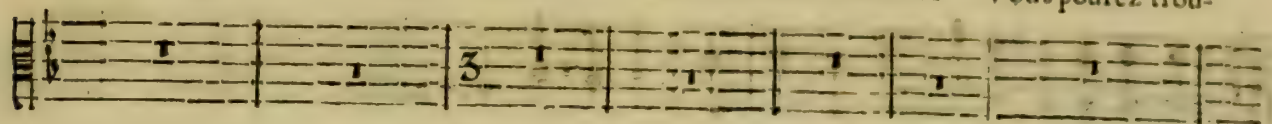
Ciel le puis-je croire? O Ciel! le puis je croire! Je vous aime constam-

croire! O Ciel! O Ciel! le puis je croire!

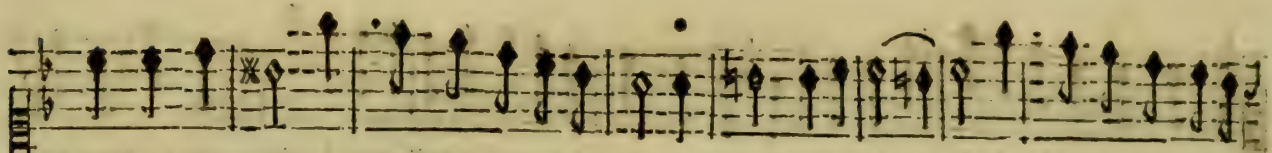
BASSE-CONTINUE.



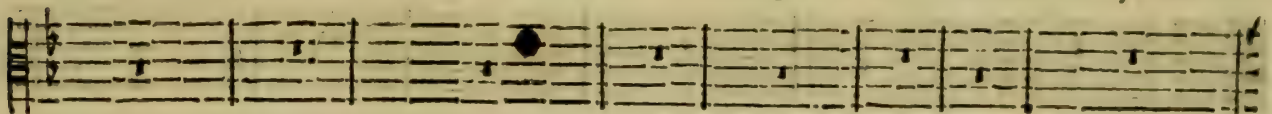
ment Malgré vostre change- ment. Dans une amour nouvelle Vous pourrez trou-



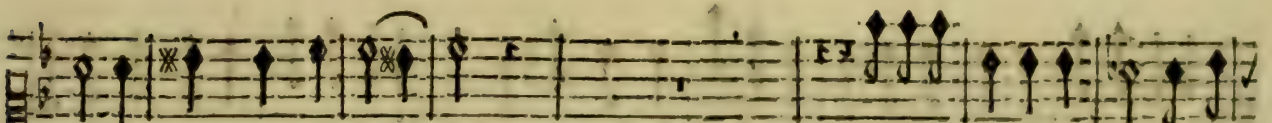
BASSE-CONTINUE.



ver plus d'appas: Mais vous n'y trouverez pas un Cœur plus fidel- le. Mais vo'n'y trouverez



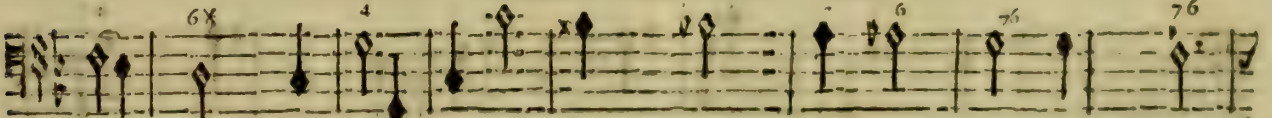
BASSE-CONTINUE.



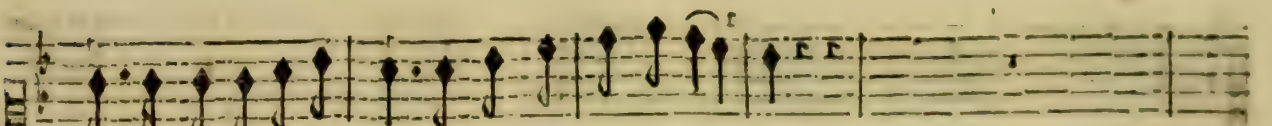
pas Vn cœur plus fidel- le. Briolanie à des charmes trop



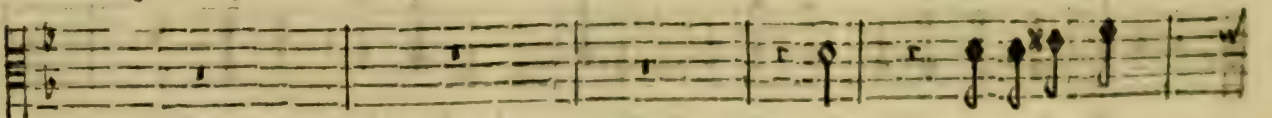
Oriane, m'accusez- vous?



BASSE-CONTINUE.



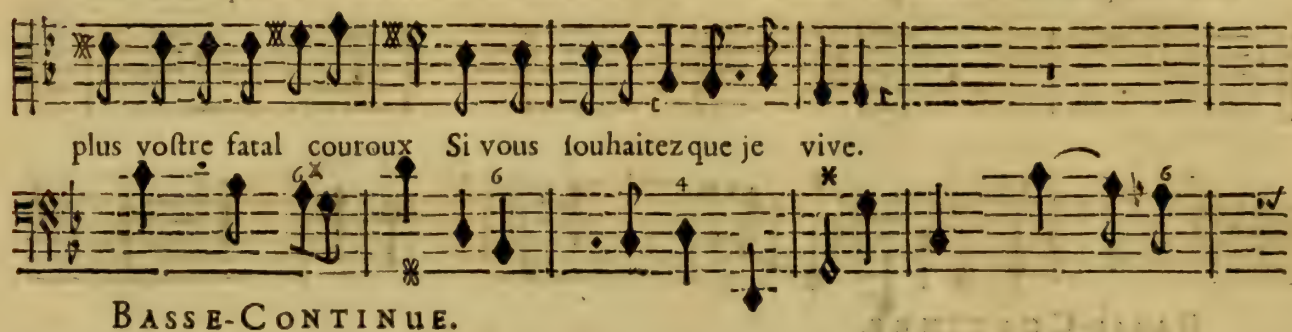
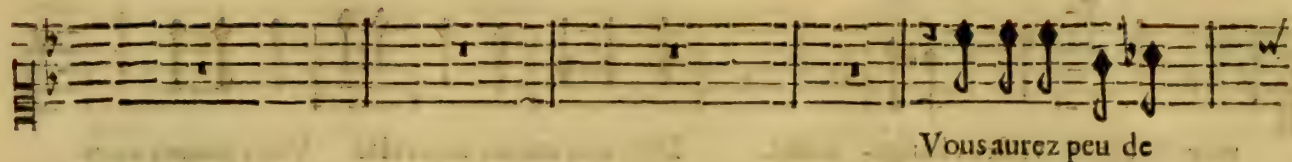
doux, Je n'empescheray pas que vostre amour la sui- ve.



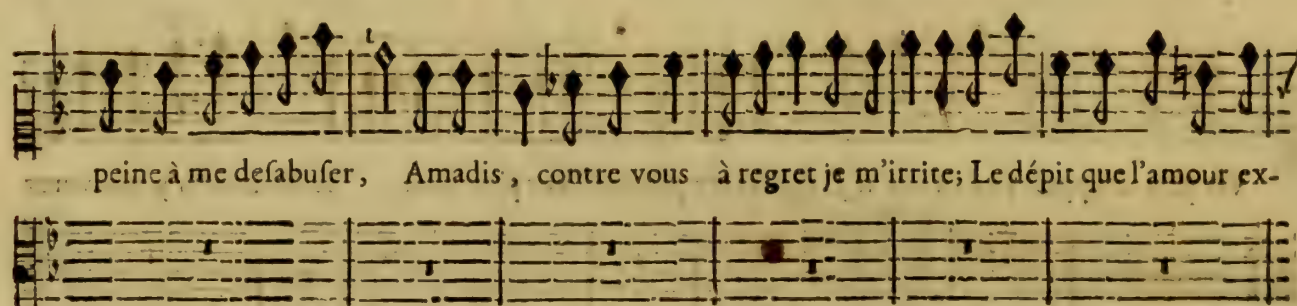
Ah! ne reprenez-



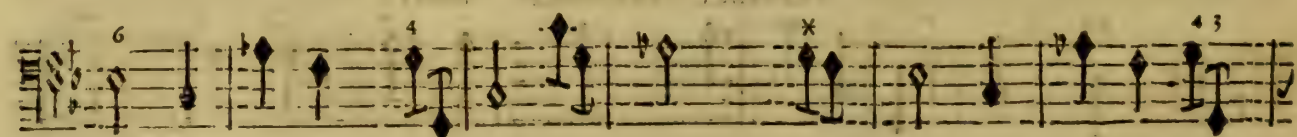
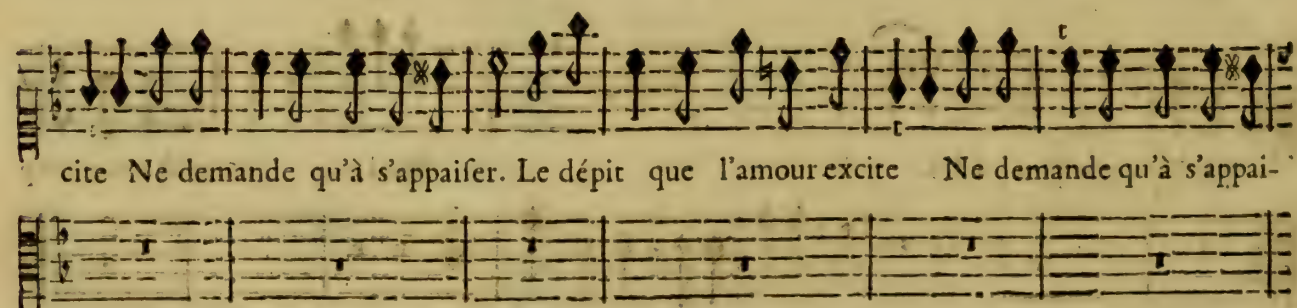
BASSE-CONTINUE.



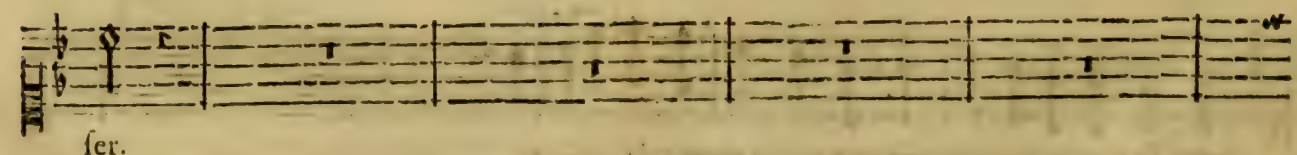
BASSE-CONTINUE.



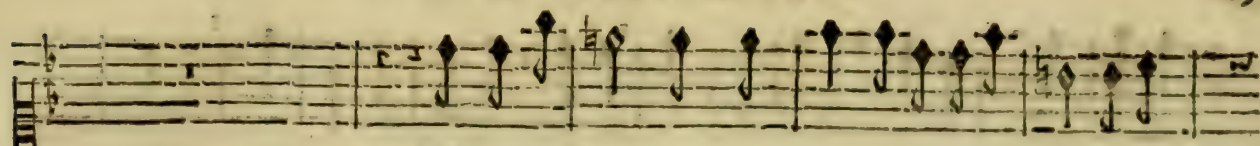
BASSE-CONTINUE.



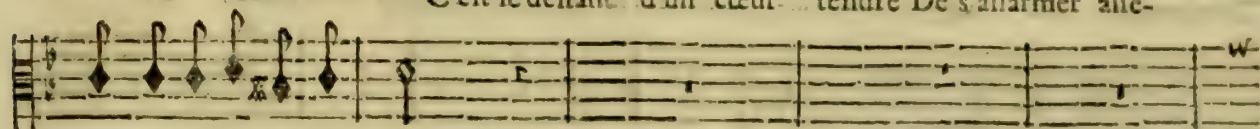
BASSE-CONTINUE.



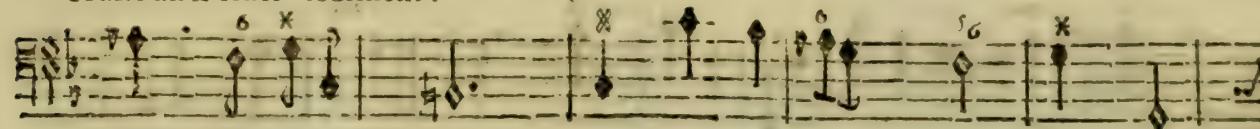
BASSE-CONTINU.



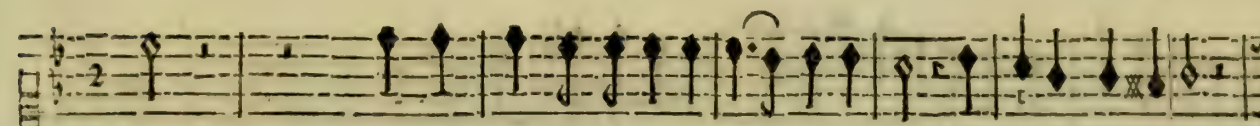
C'est le deffaut d'un cœur tendre De s'allarmer aisé-



couste un si cruel tourment ?

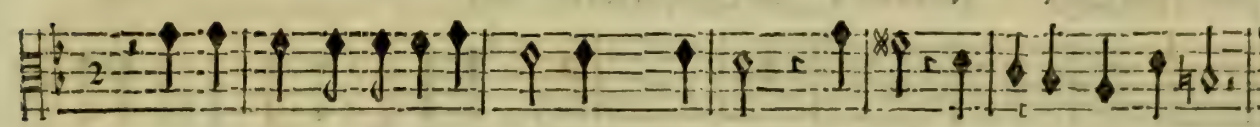


BASSE-CONTINUE.



ment.

Ma douleur eust esté mortel- le. Helas ! j'allois y succomber.

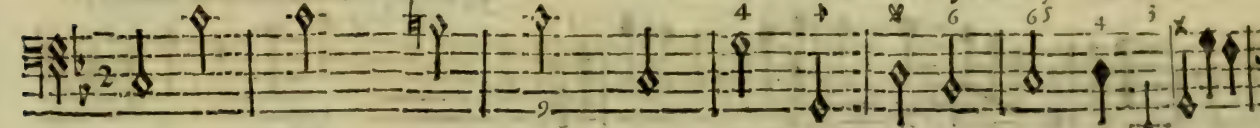


Ma douleur eust esté mortelle :

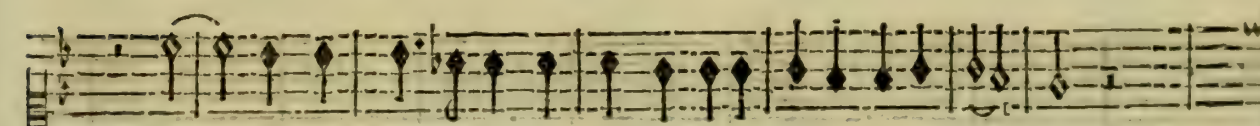
Helas !

Helas !

j'allois y succomber.



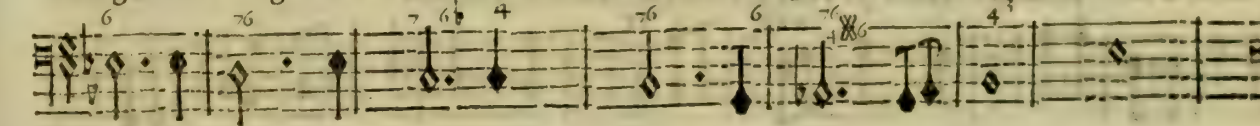
BASSE-CONTINUE.



Ah ! gardons-nous de retomber Dans une peine si cruel- le.



Ah ! gardons no^u gardons-nous de retomber Dans une peine si cruel- le. Ah !



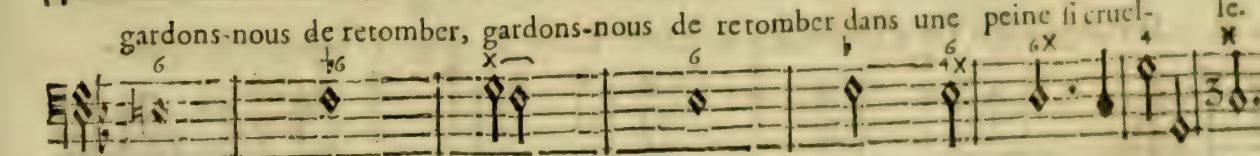
BASSE-CONTINUE.



Ah ! gardons-nous de retomber dans une peine si cruel- le.

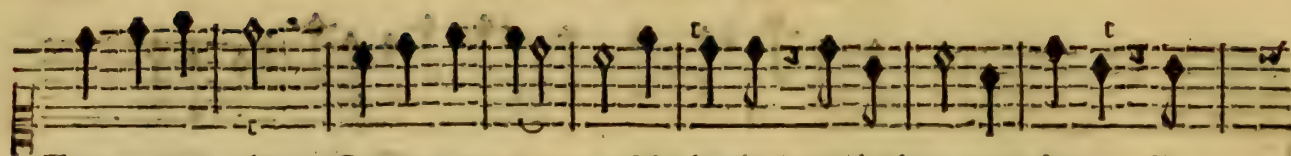


gardons-nous de retomber, gardons-nous de retomber dans une peine si cruel- le.

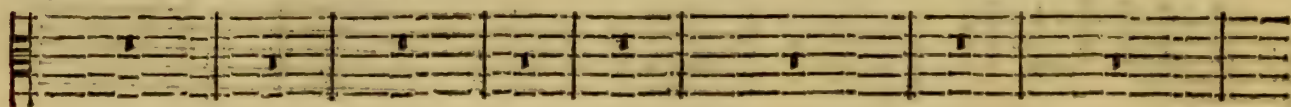


BASSE-CONTINUE.

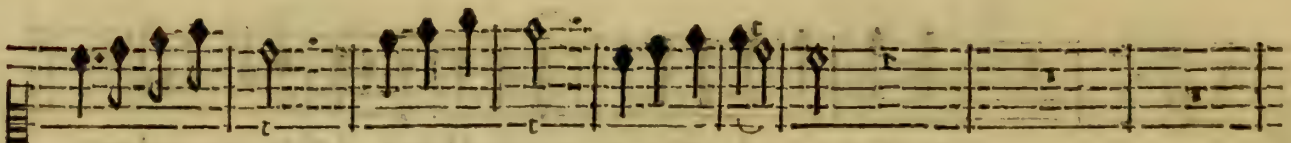
Dd



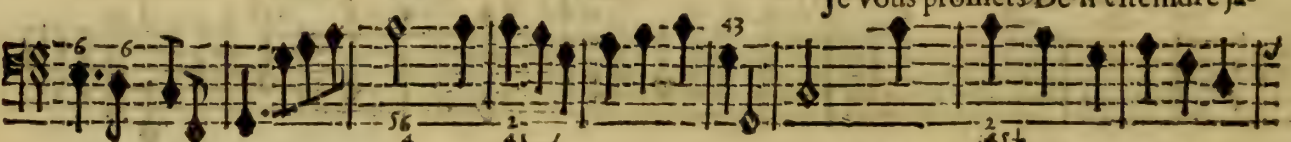
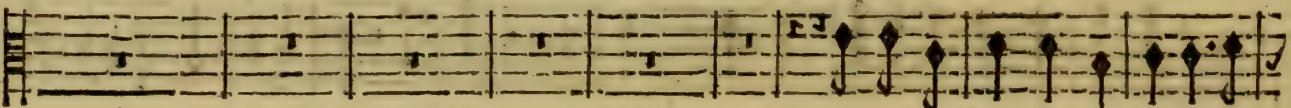
Tout vous a dit Que je vous ai-me. Mes larmes, ma douleur extreme, Et



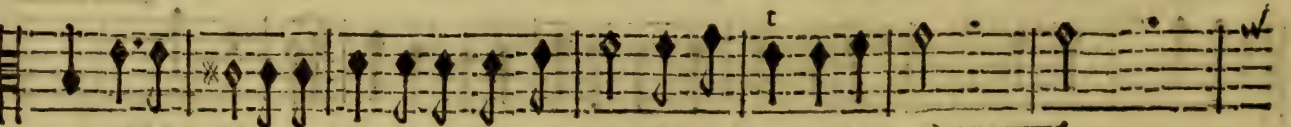
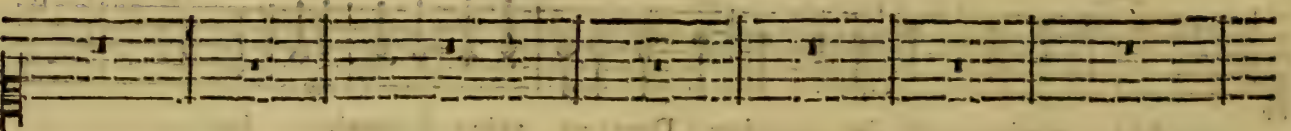
BASSE-CONTINUE.



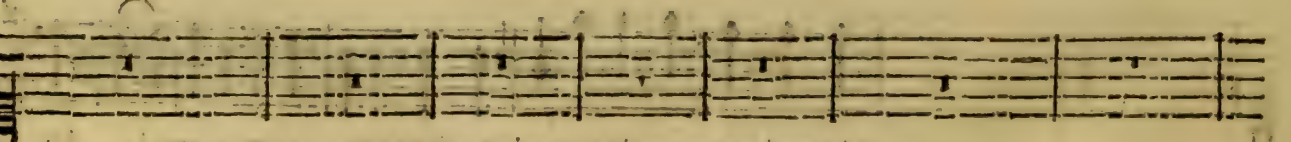
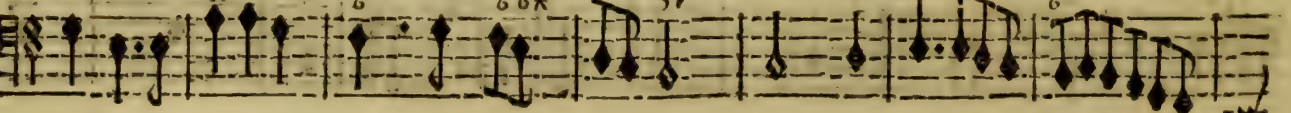
Je vous promets De n'esteindre ja-



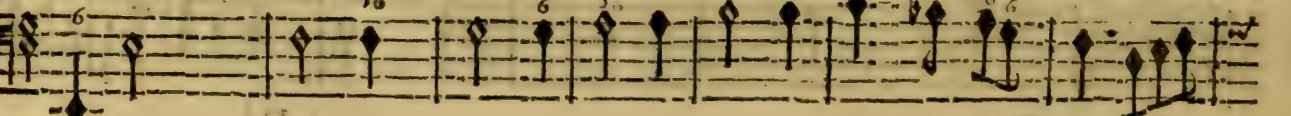
BASSE-CONTINUE.



le. Je vous promets De n'esteindre jamais Une âme si belle. Je vous promets une a-



le. Je vous promets De n'esteindre jamais Une âme si belle. Je vous promets une a-



BASSE-CONTINUE.

Je vous promets De n'esteindre jamais Une flâme si
mour éternel- le. Je vous promets De n'esteindre jamais Une
BASSE-CONTINUE.

belle. Je vous promets Je vous promets Une amour éternelle. Une amour éter-
flâme si belle. Je vous promets Une amour éternel-
BASSE-CONTINUE.

nel- le. Je vous promets Une amour éternel- le. Je vous pro-
le. Je vous promets Je vous promets Une amour éternelle. Une amour éternel-
BASSE-CONTINUE.

mets De n'esteindre jamais Vne flâme Vne flâme si belle. le vous promets le vous pro-
le. le vous promets De n'esteindre jamais Vne flâme si bel- le. le vous pro-
BASSE-CONTINUE.

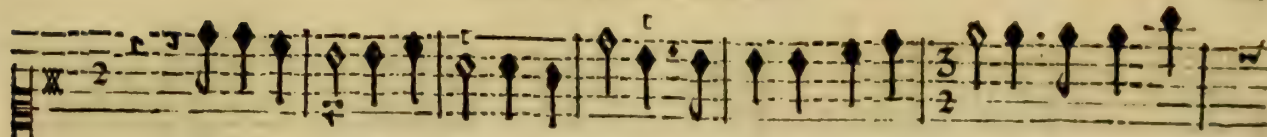
mets une amour eternelle. une amour eter- nel- le. Je vous promets une a-
 mets une amour eter- nel- le. Je vous promets Je vous promets une a-
 BASSE-CONTINUE.

mour une amour eternel- le.
 mour une amour eternel- le.
 BASSE-CONTINUE.

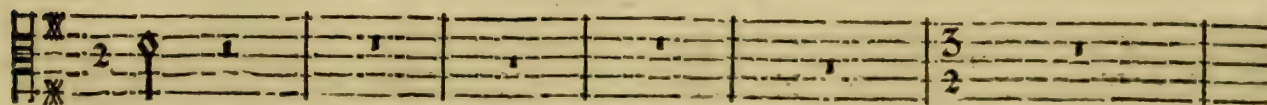
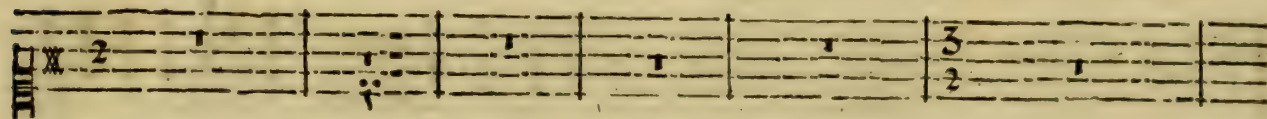
S C E N E III.

URGANDE, AMADIS, ORIANE.

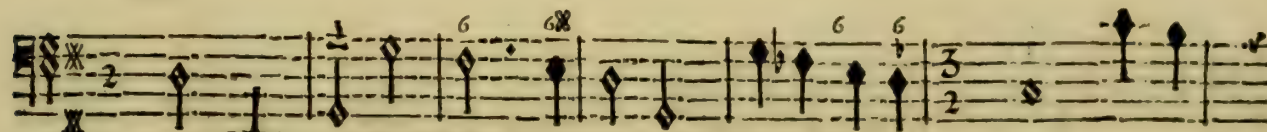
URGANDE.
 En- fin, vos cœurs sont réunis.
 ORIANE.
 AMADIS.
 Par vostre heureux secours nos troubles sont fi-
 BASSE-CONTINUE.



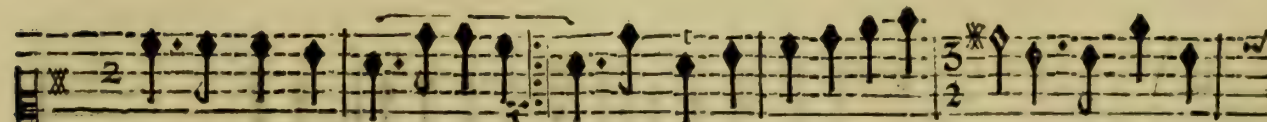
Il est aisé d'appaîser les querelles Dont les Amants fi- delles Ne sont trou-



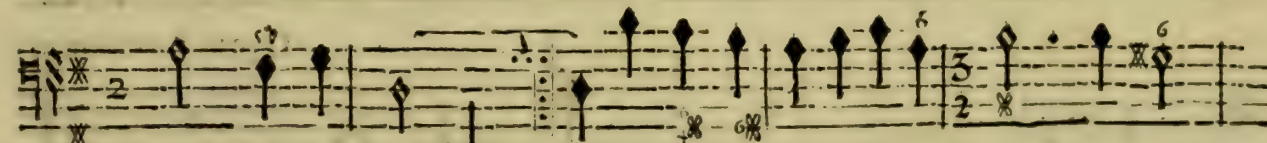
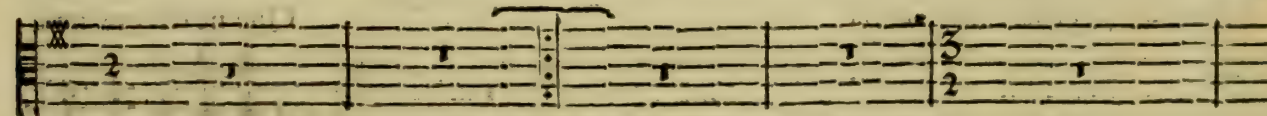
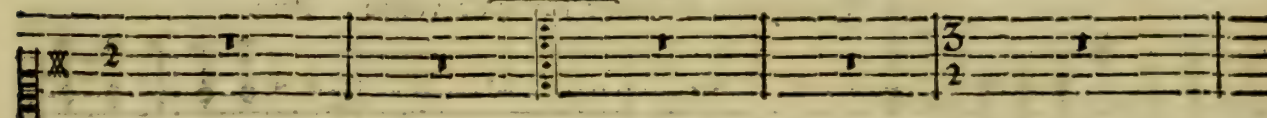
nis.



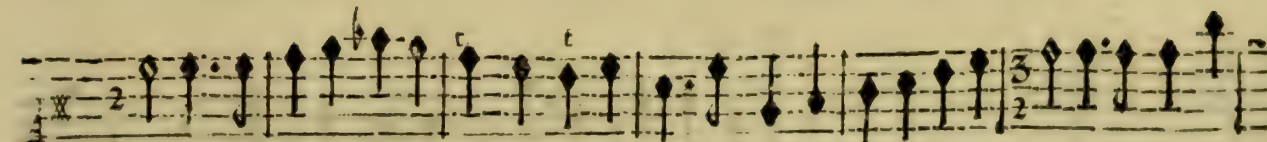
BASSE-CONTINUE.



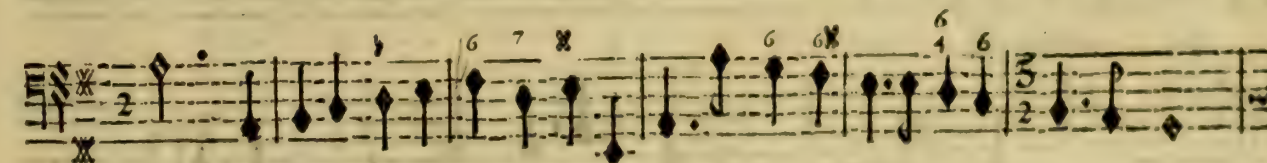
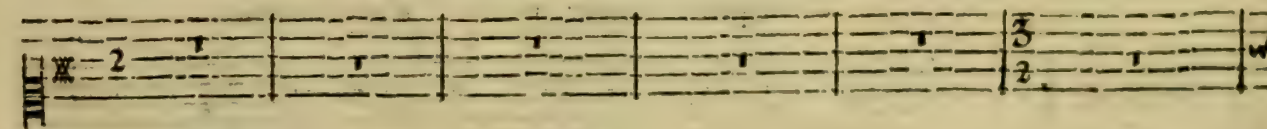
blez que trop sou-vent: Il est ai-vent: L'Amour chassé par la co- lere Ne manque



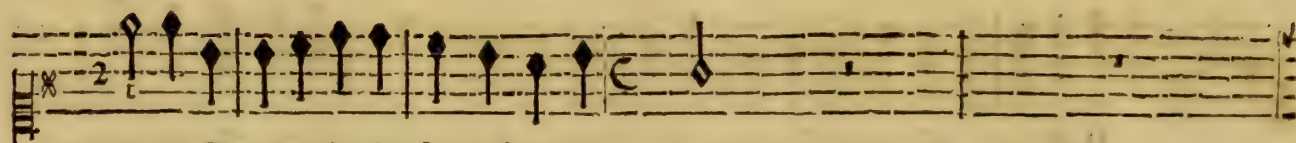
BASSE-CONTINUE.



guere De revenir plus fort qu'auparavant. L'Amour chassé par la co- lere Ne manque

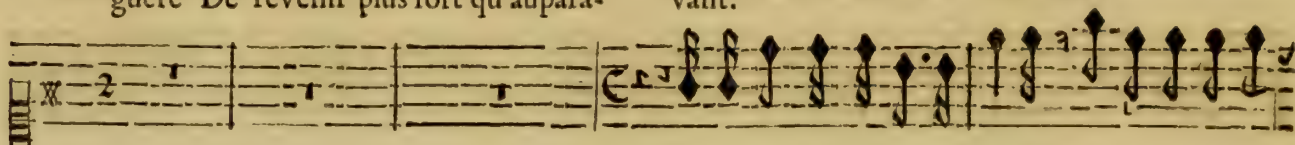


BASSE-CONTINUE.

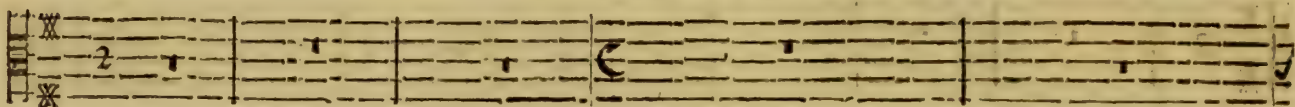


guere De revenir plus fort qu'aupara-

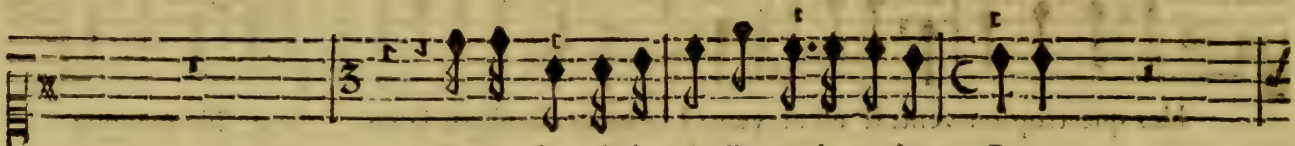
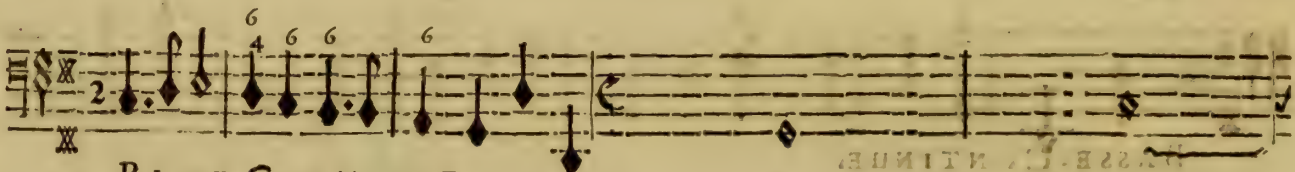
vant.



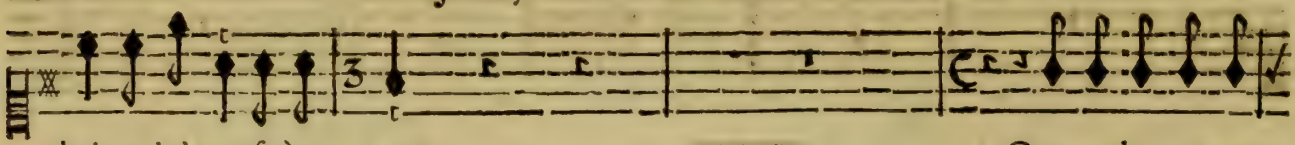
Je dépens d'un devoir severe, Mon Pere a fait un



BASSE-CONTINUE.

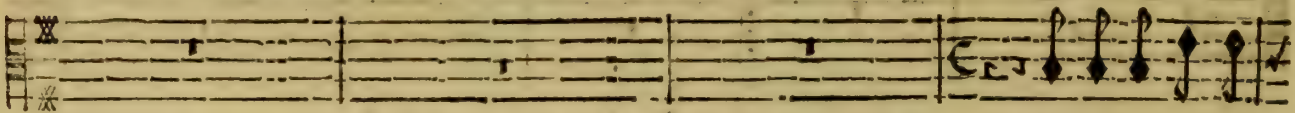


J'auray soin d'obtenir l'aveu de vostre Pere.

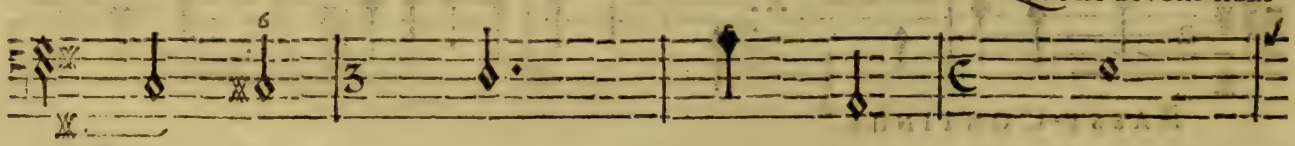


choix qui s'oppose à mes vœux.

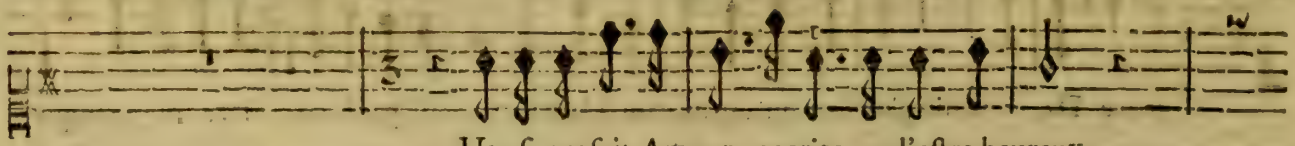
Que ne devons nous



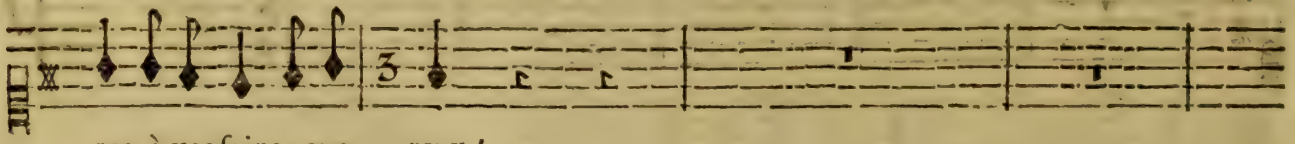
Que ne devons-nous



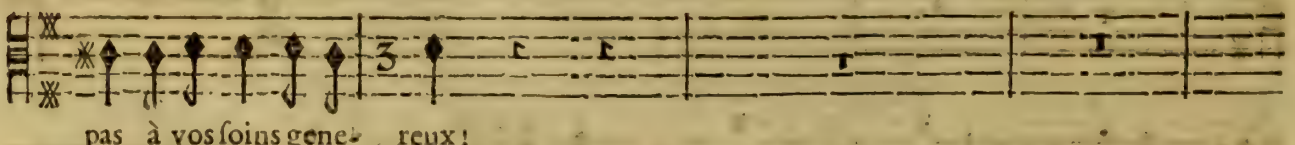
BASSE-CONTINUE.



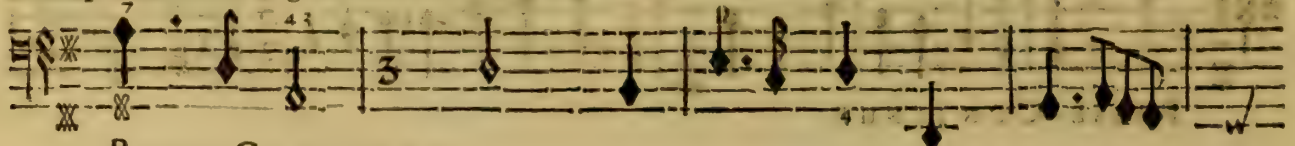
Un si parfait Amour merite d'estre heureux.



pas à vos soins gene- reux !



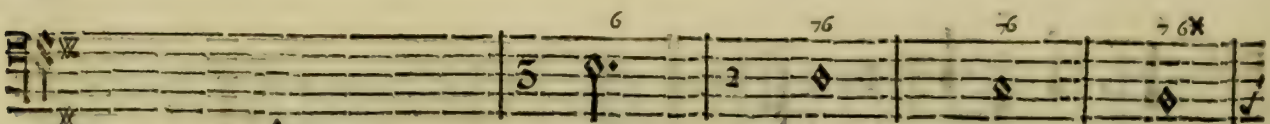
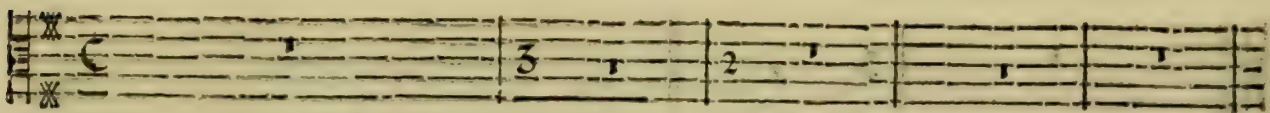
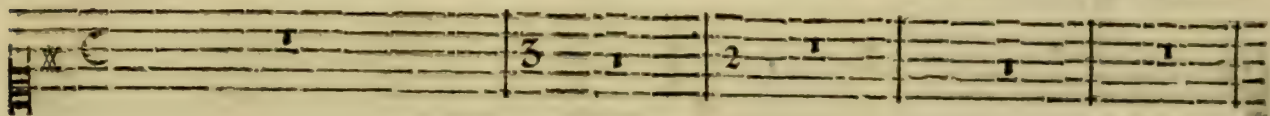
pas à vos soins gene- reux !



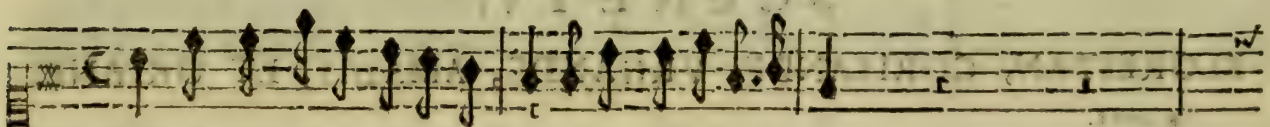
BASSE-CONTINUE.



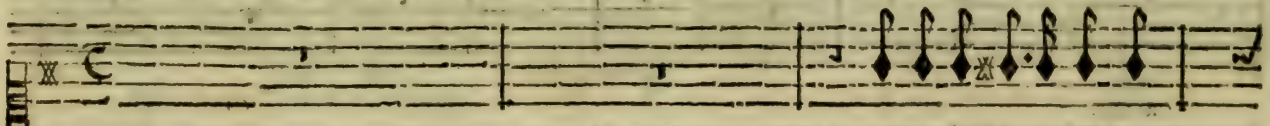
Il faut vous ôter tout om- brage ; Les Amants dans ces lieux , sous cet Arc enchan-



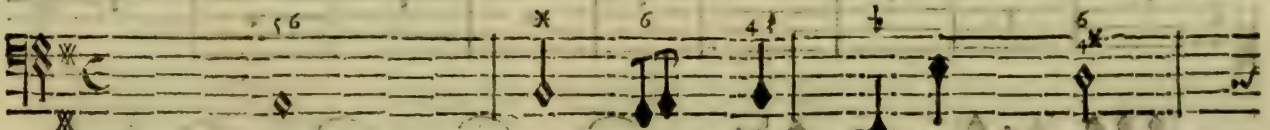
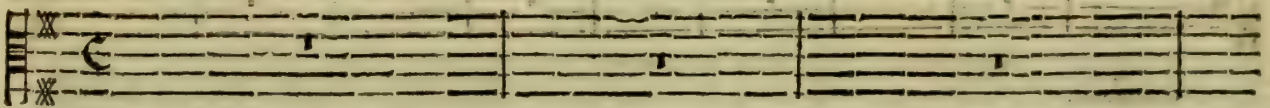
BASSE-CONTINUE.



ré, Trouvent le juste tesmoignage De leur fidélité.



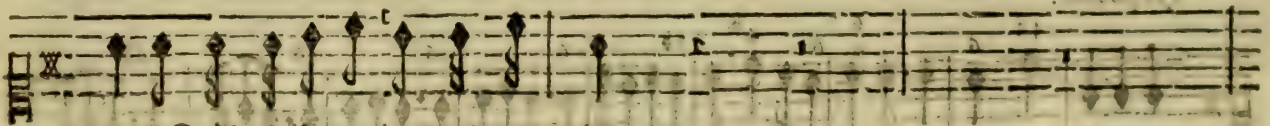
Il me suffit de l'assu-



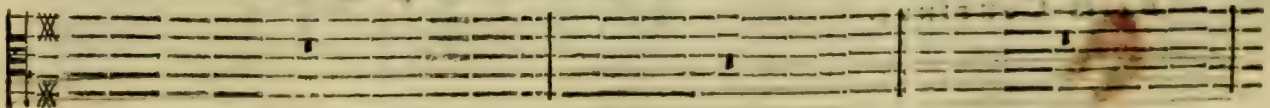
BASSE-CONTINUE.



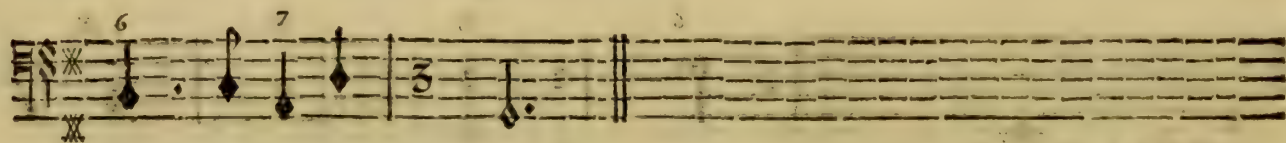
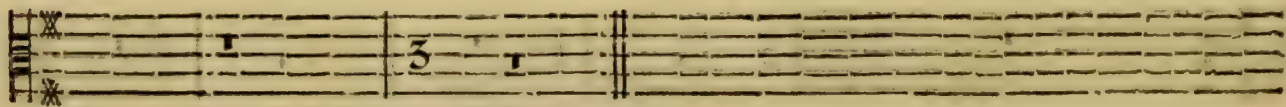
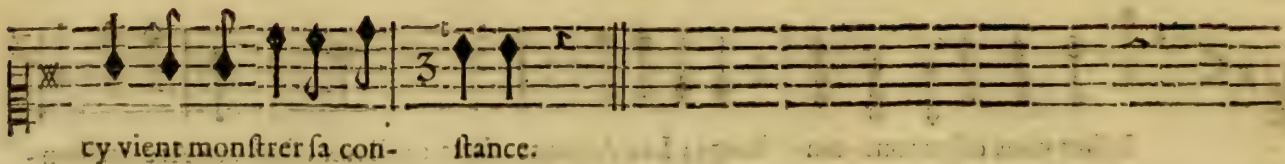
Peut-on trop s'assurer l'Amour? Mais Florestan



rance Qu'Amadis me donne en ce jour.



BASSE-CONTINUE.



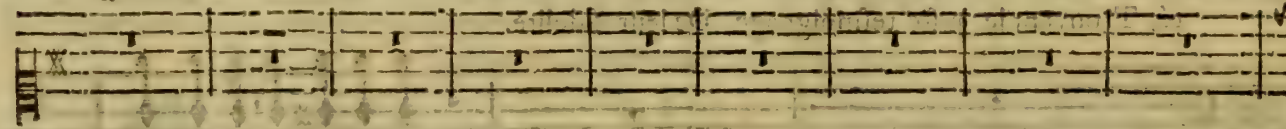
BASSE CONTINUE.

BASSE CONTINUE.

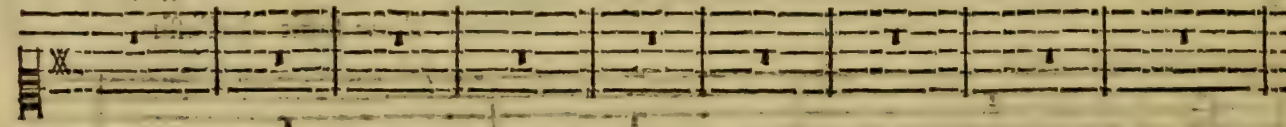
SCENE IV.

FLORESTAN, CORISANDE, VRGANDE, AMADIS, ET ORIANE.

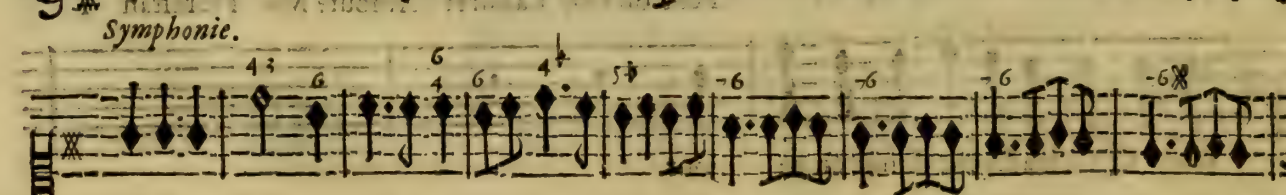
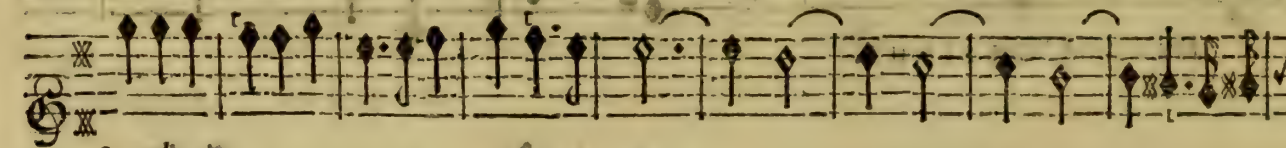
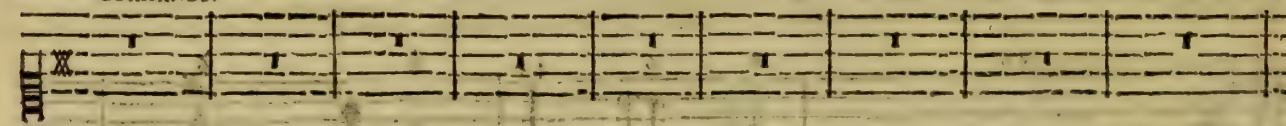
VRGANDE.



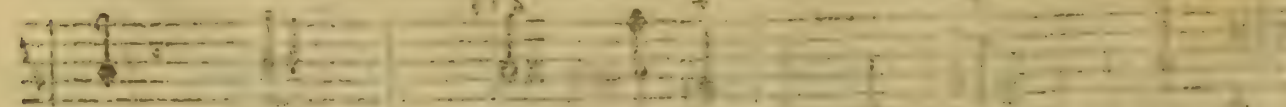
ORIANE.



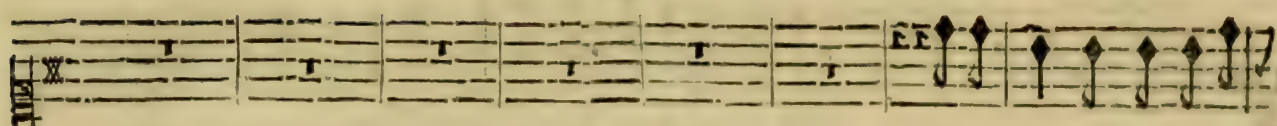
CORISANDE.



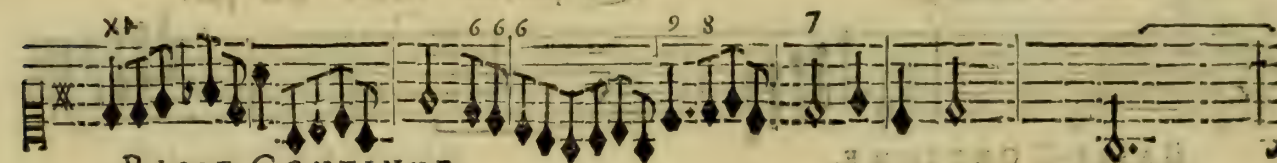
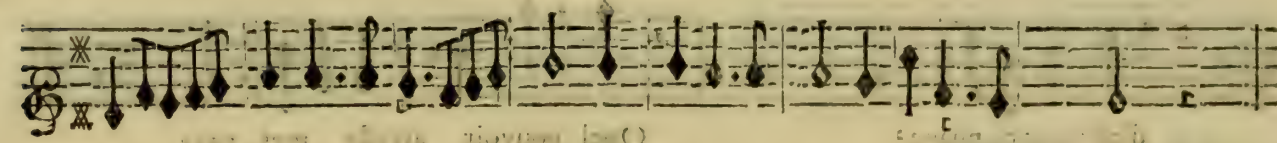
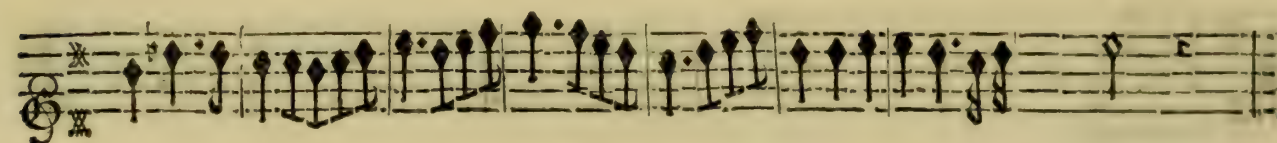
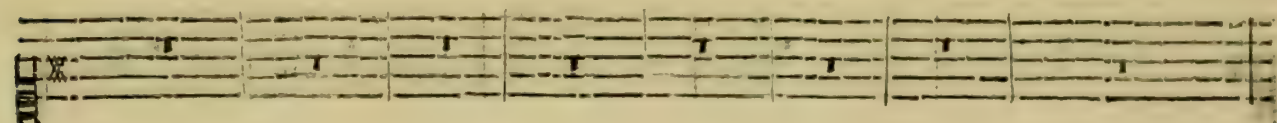
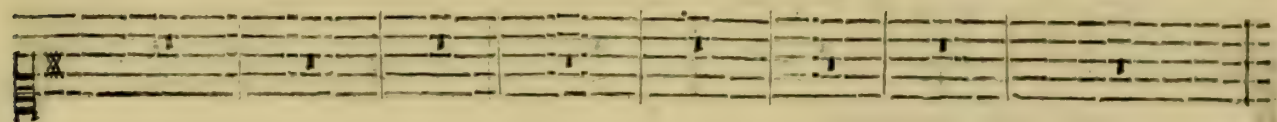
BASSE-CONTINUE.



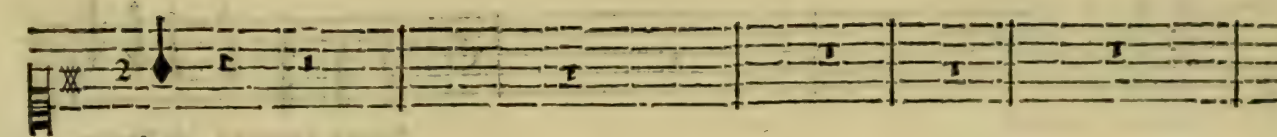
BASSE-CONTINUE.



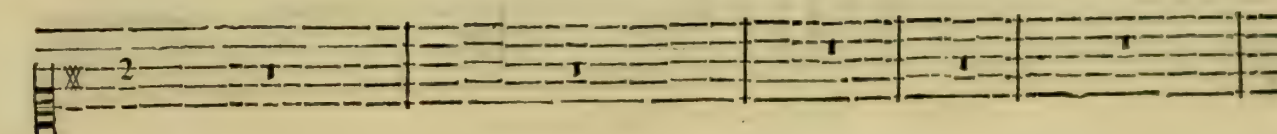
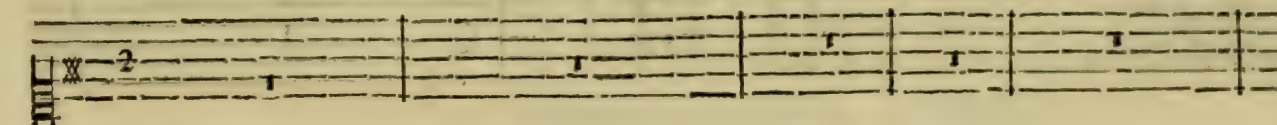
Il est temps de vous arre-



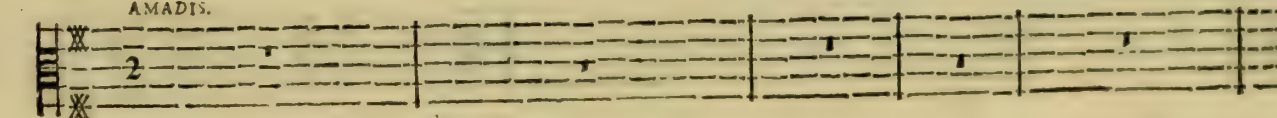
BASSE-CONTINUE.



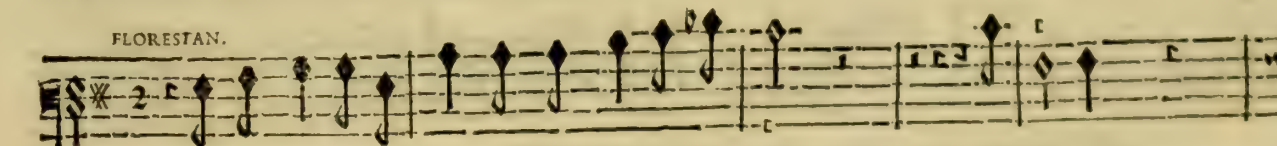
ster.



AMADIS.

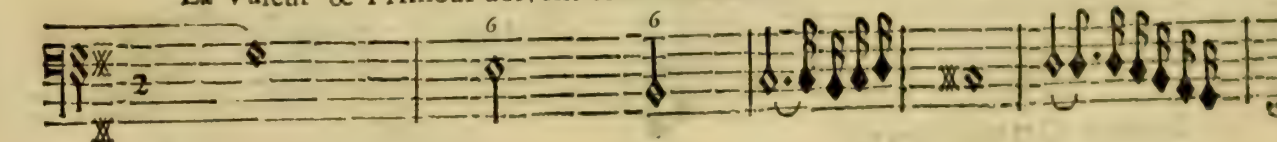


FLORESTAN.



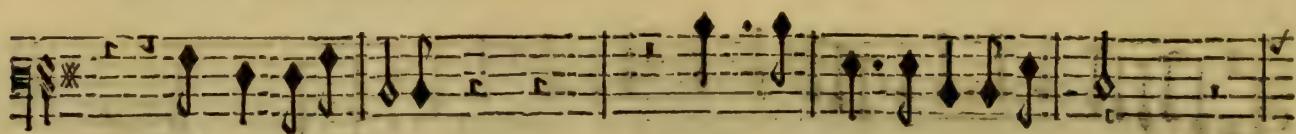
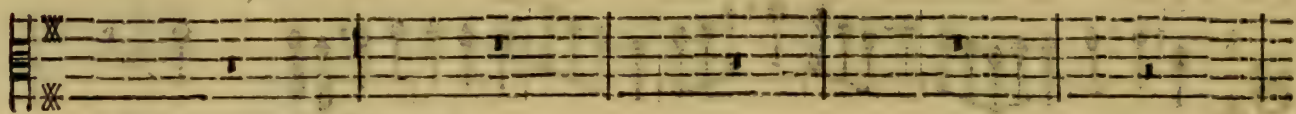
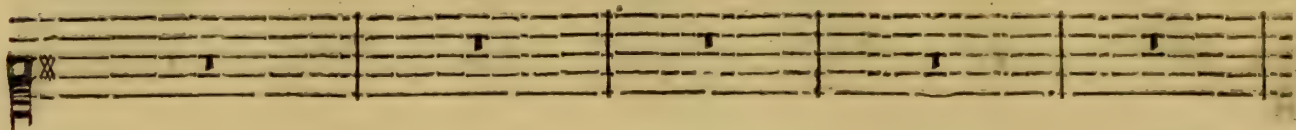
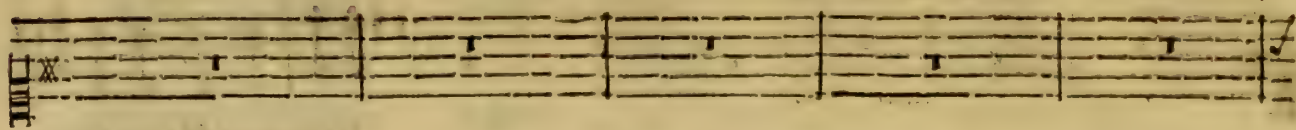
La Valeur & l'Amour doivent tout surmonter;

Où suis-je ?



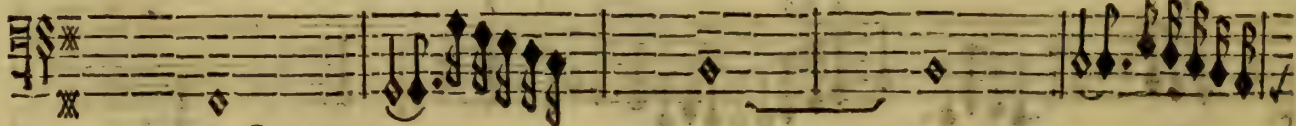
BASSE-CONTINUE.

Ec

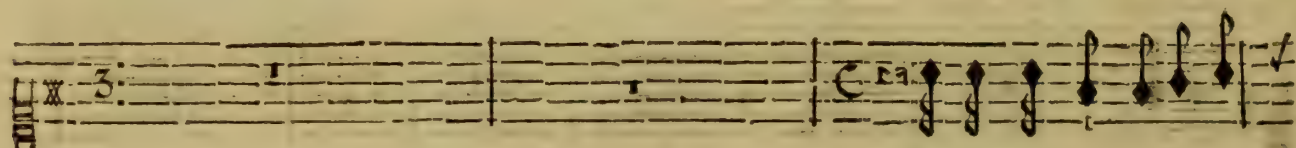


d'où vient ce nuage ?

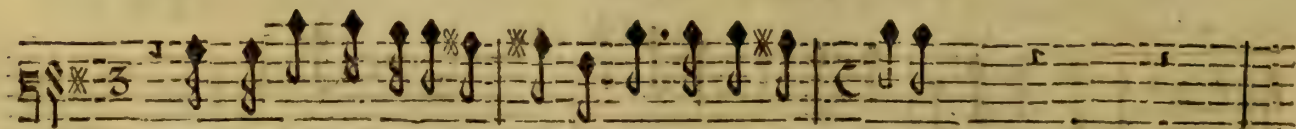
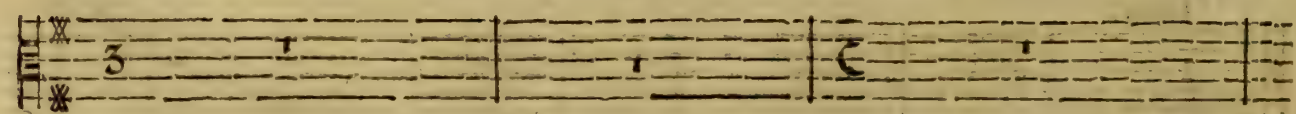
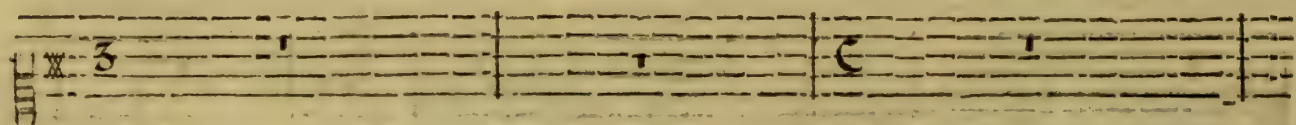
Quel pouvoir arrête mes pas ?



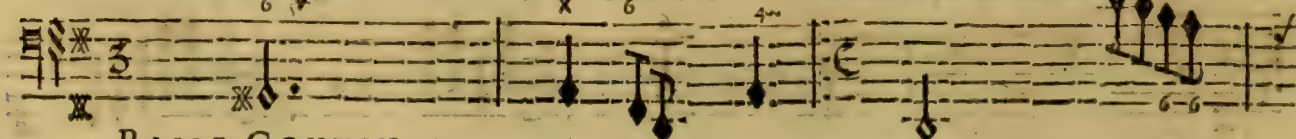
BASSE-CONTINUE.



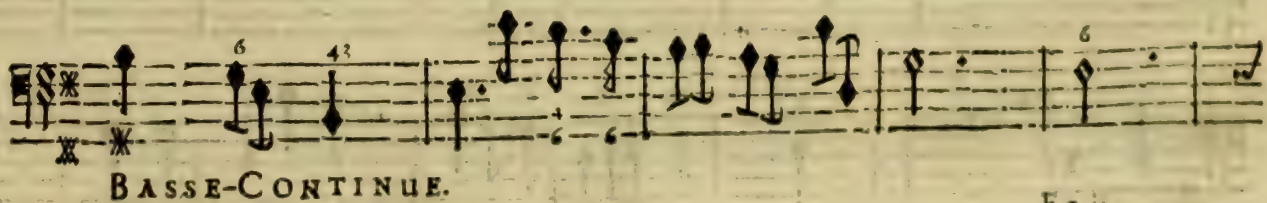
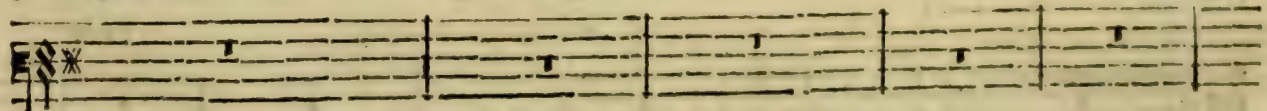
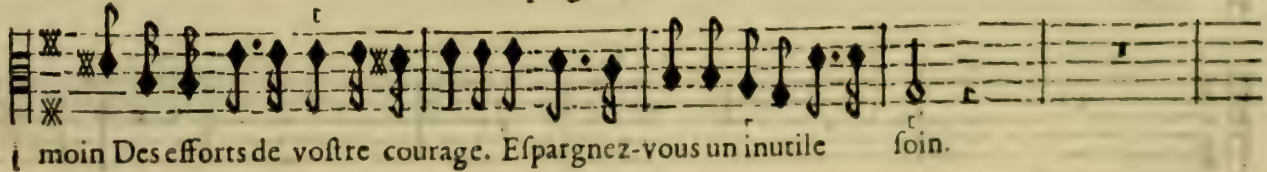
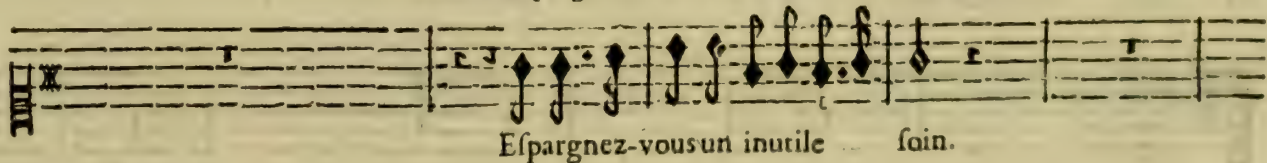
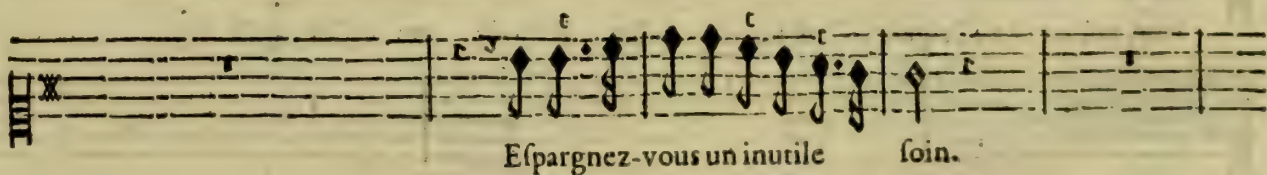
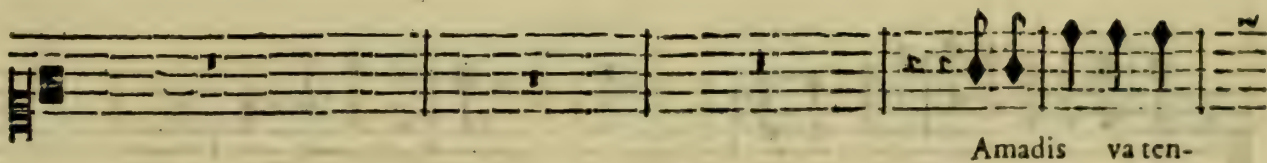
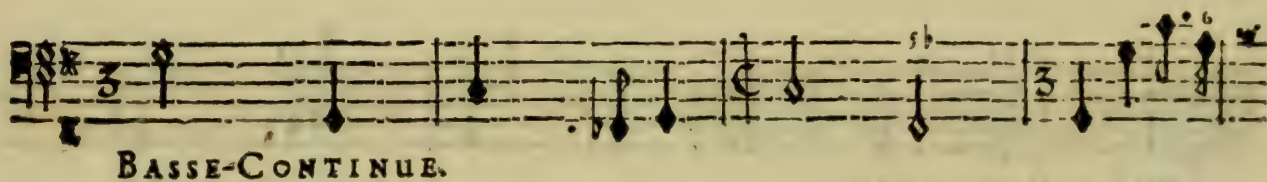
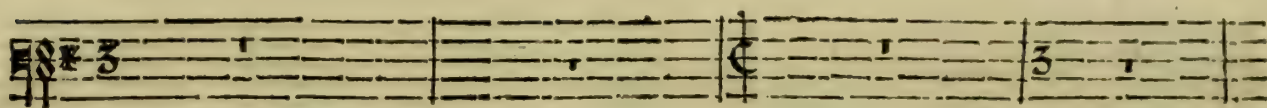
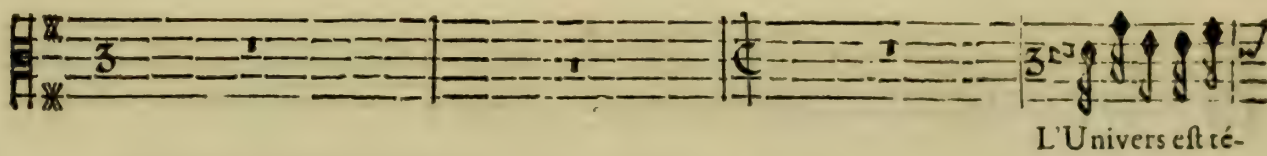
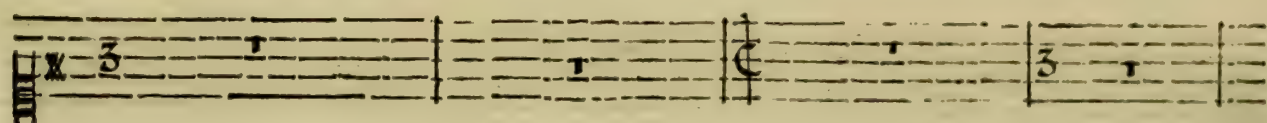
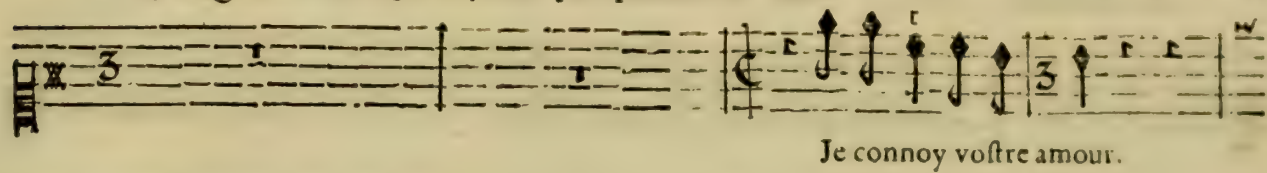
Soyez content de l'avan-

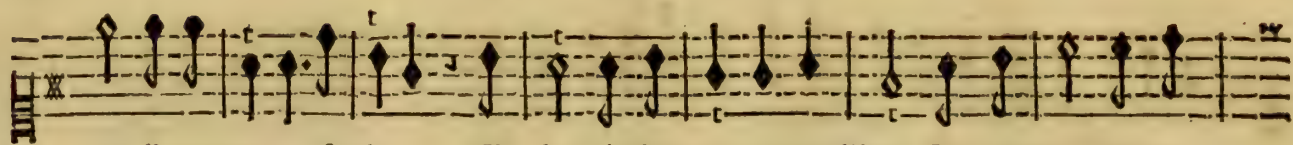


Mille & mille invisibles bras Deffendent ce pas- sage.

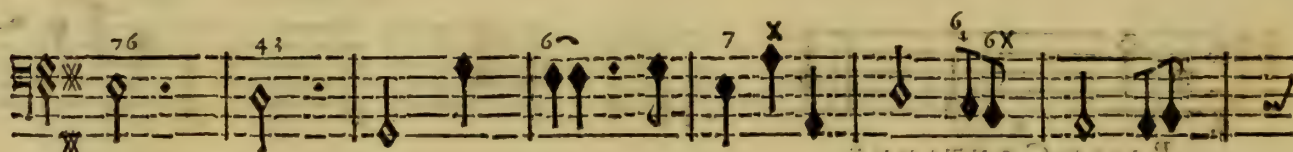
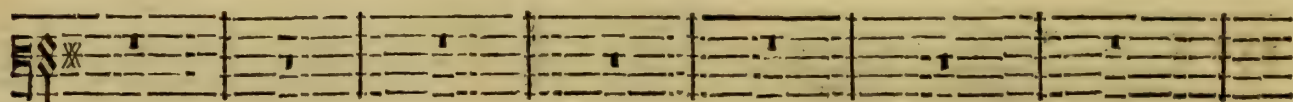
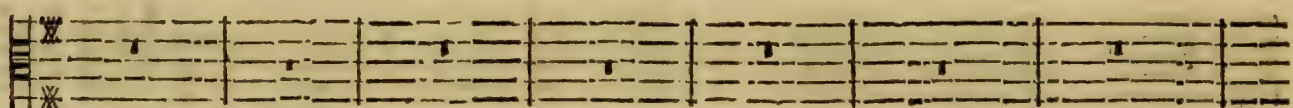
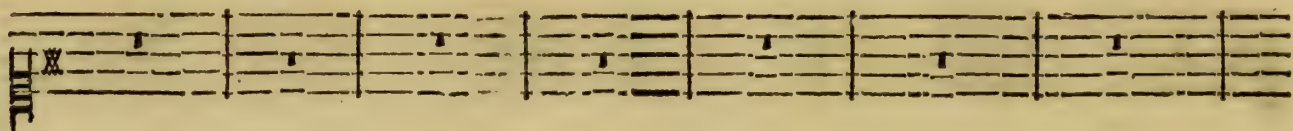
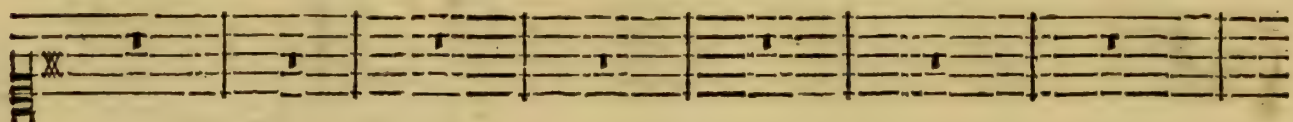


BASSE-CONTINUE.

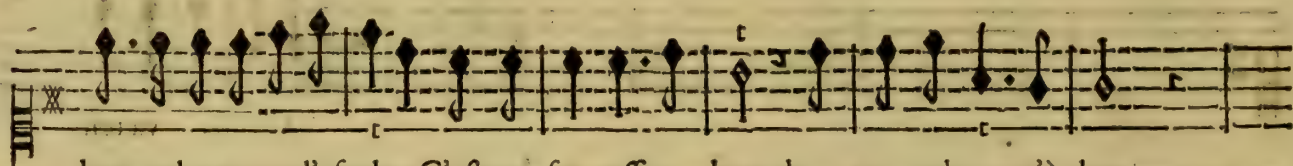




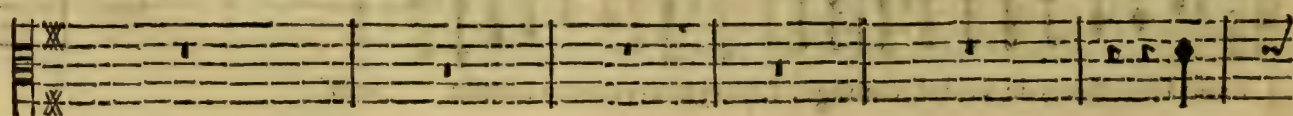
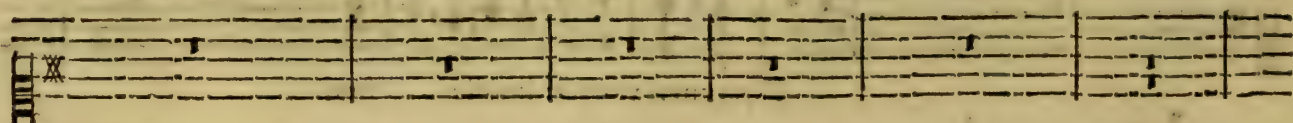
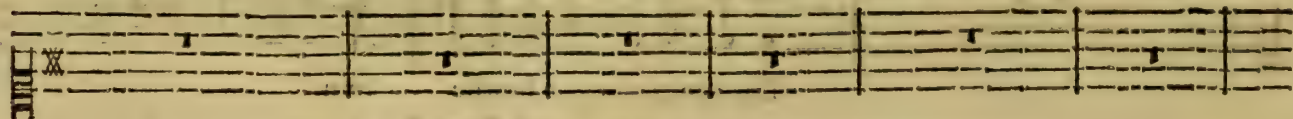
ter l'aventure fatale, Il doit l'achever aujourd'huy. En amour, en va-



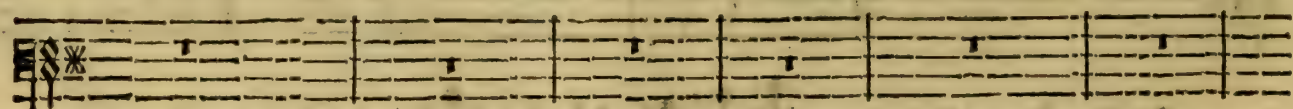
BASSE-CONTINUE.



leur, nul autre ne l'esgale; C'est un fort assez beau de ne ceder qu'à luy.

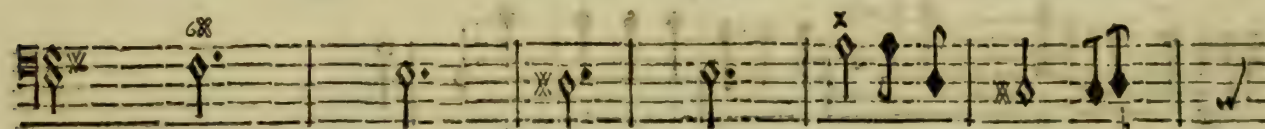


Pour

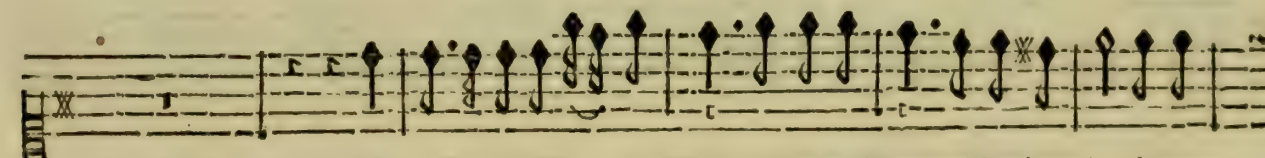


BASSE-CONTINUE.

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CONTINUED



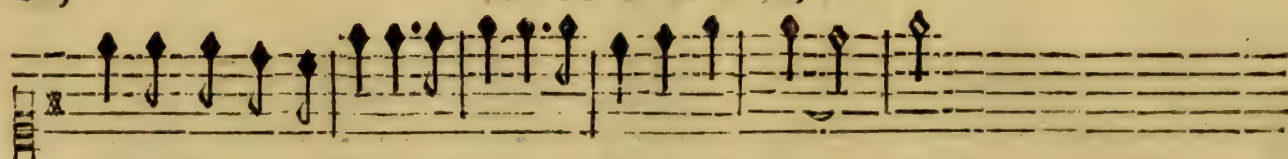
A single staff of music from a manuscript. The staff is a five-line system. The notation includes several measures with various note values, including minims, crotchets, and quavers, as well as rests. Some notes are decorated with flourishes. The manuscript is written in a historical style, likely from the 16th or 17th century.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, and a half note E5. The lower staff begins with a bass clef and contains a series of notes: a quarter note G3, an eighth note F3, a quarter note E3, an eighth note D3, a quarter note C3, and a half note B2. The system concludes with a double bar line.

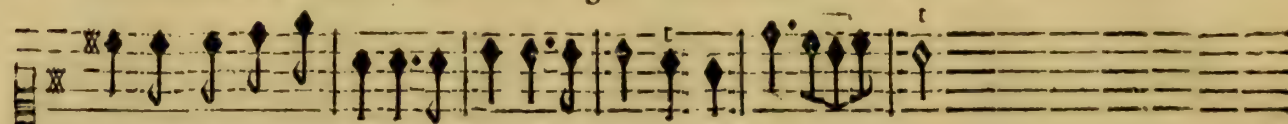
Handwritten musical notation on a five-line staff. The notation begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests, indicating a rhythmic pattern.

Heros ravonne des cieux, soyez tous, vous

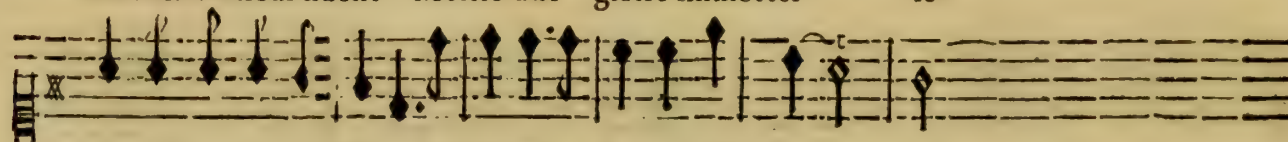
BASSE-CONTINUE.



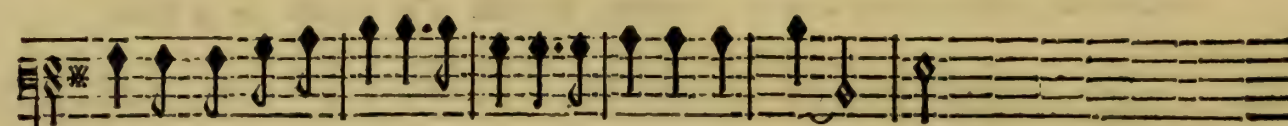
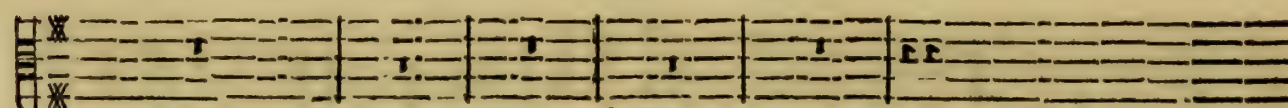
dis vostre amour fidelle Merite une gloire immortal- le.



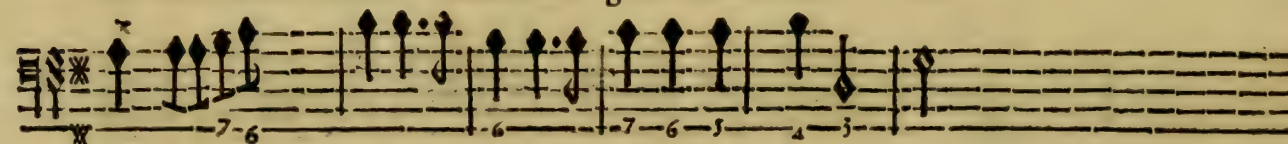
dis vostre amour fidelle Merite une gloire immortal- le.



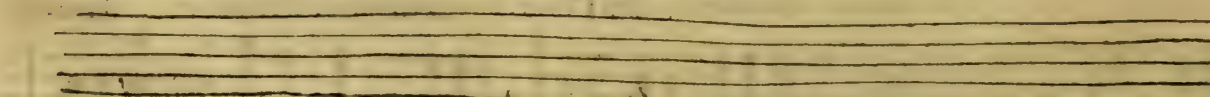
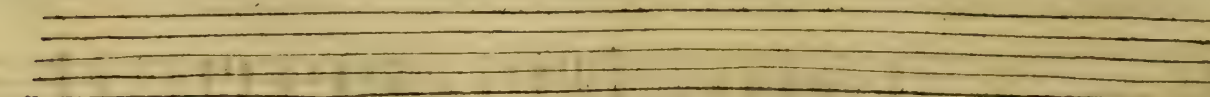
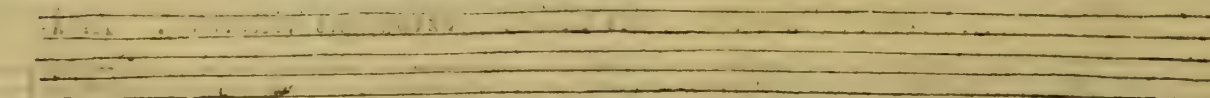
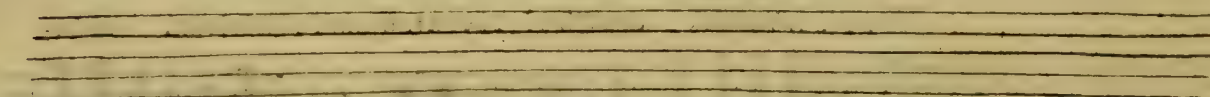
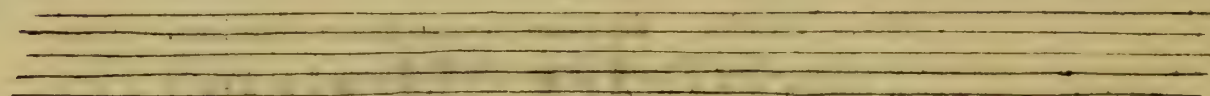
dis vostre amour fidelle Merite une gloire immortal- le.



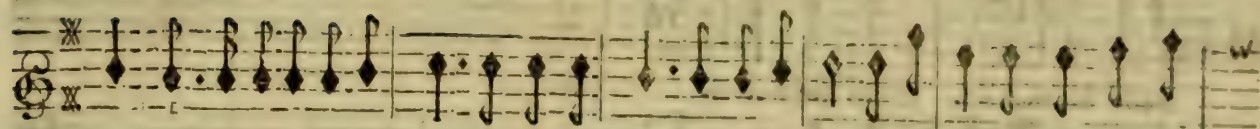
dis vostre amour fidelle Merite une gloire immortal- le.



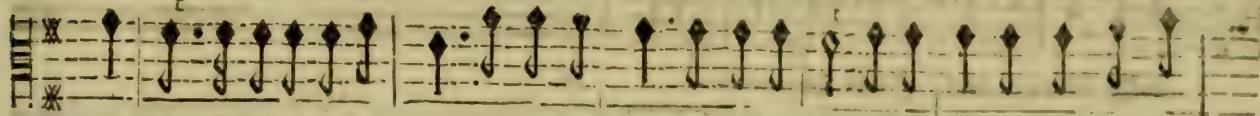
BASSE-CONTINUE.



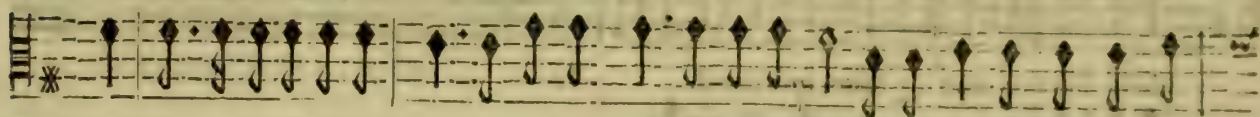
C H Œ U R.



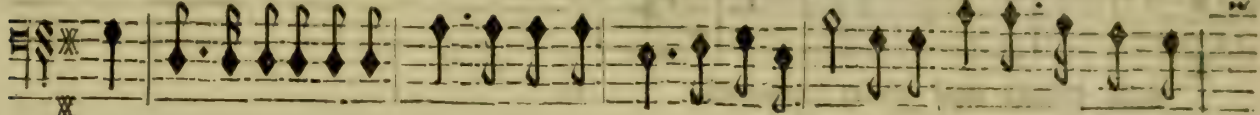
Heros favorisé des Cieux. Soyez toujours Victorieux. Amadis, vostre amour fi-



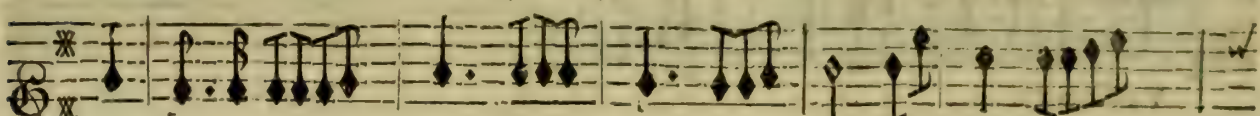
Heros favorisé des Cieux. Soyez toujours Victorieux. Amadis, vostre amour fi-



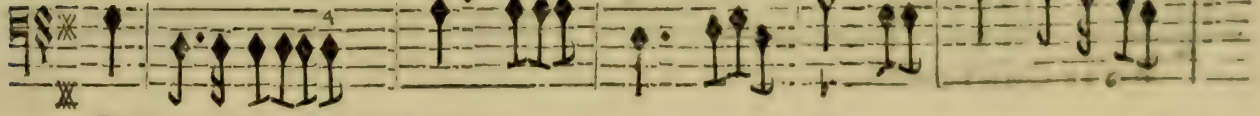
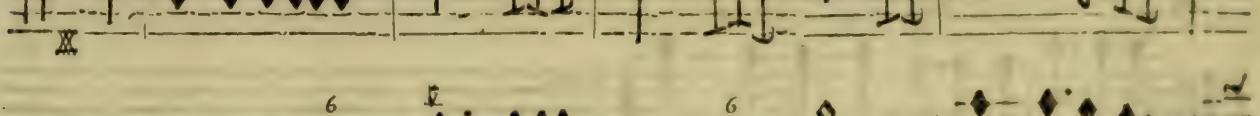
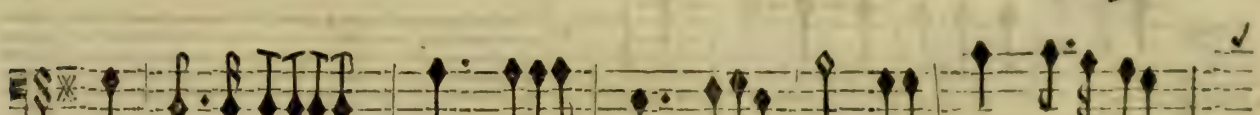
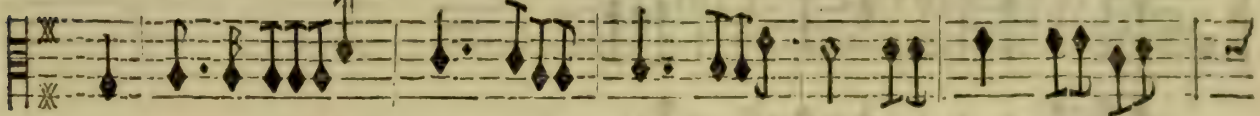
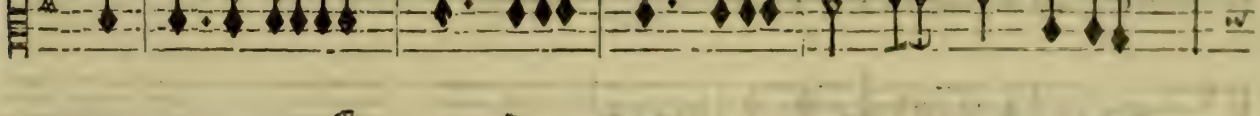
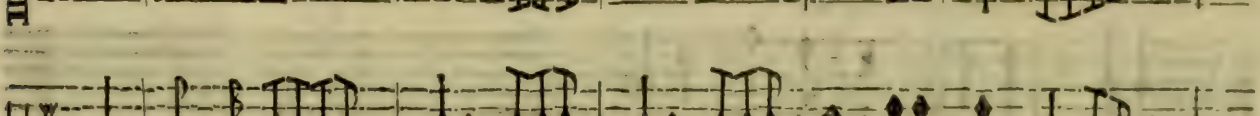
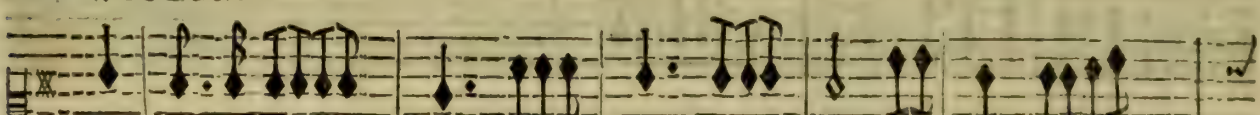
Heros favorisé des Cieux. Soyez toujours Victorieux. Amadis, vostre amour fi-



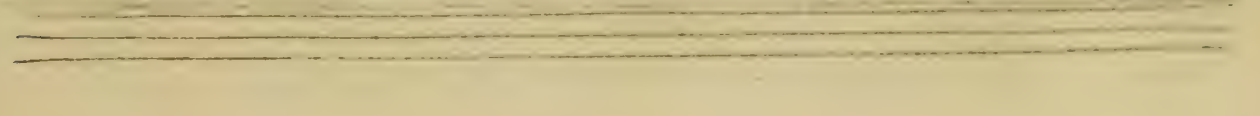
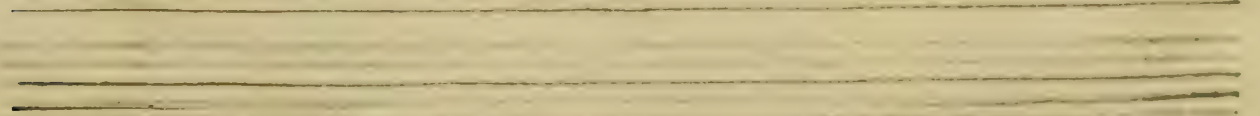
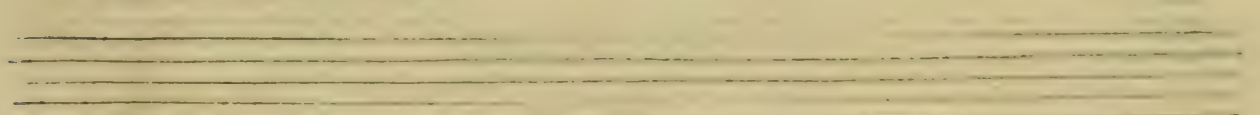
Heros favorisé des Cieux. Soyez toujours Victorieux. Amadis, vostre amour fi-

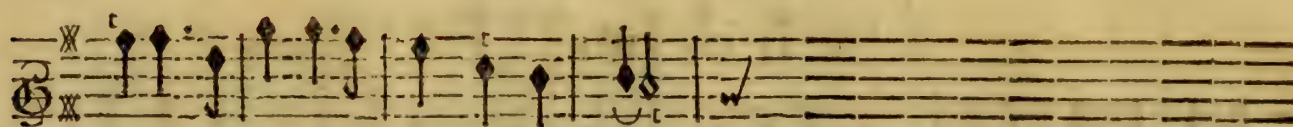


VIOLONS.



BASSE-CONTINUE.

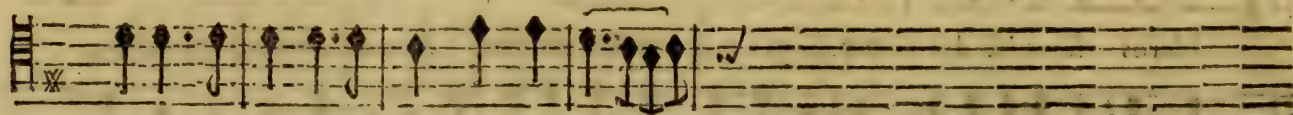




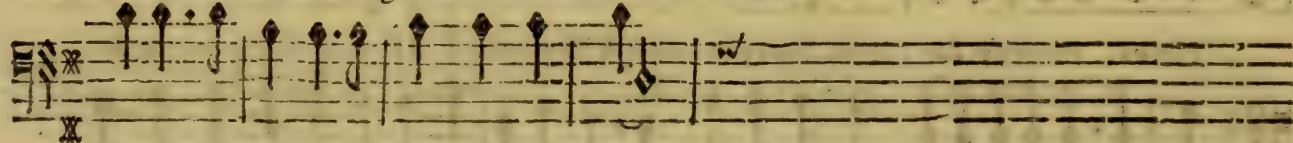
delle Merite une gloire immortal- le.



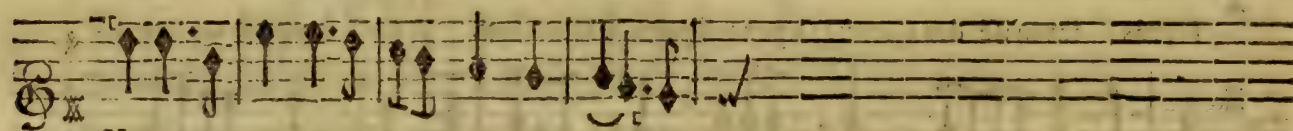
delle Merite une gloire immortal- le.



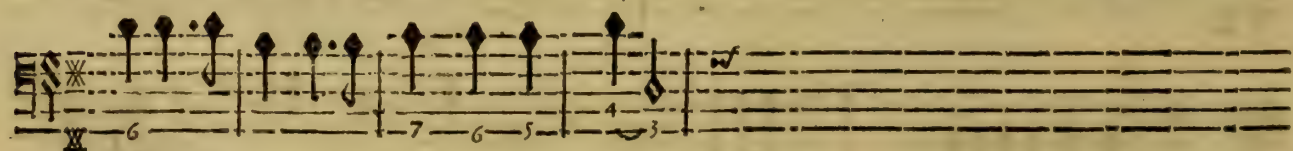
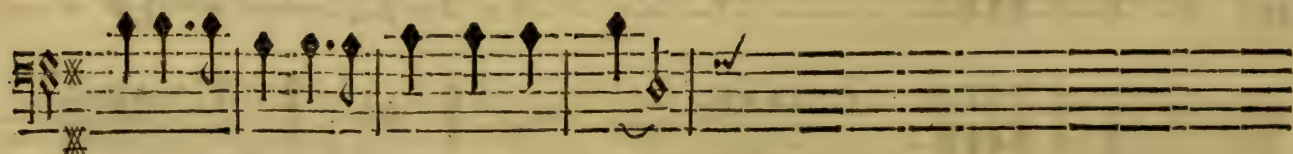
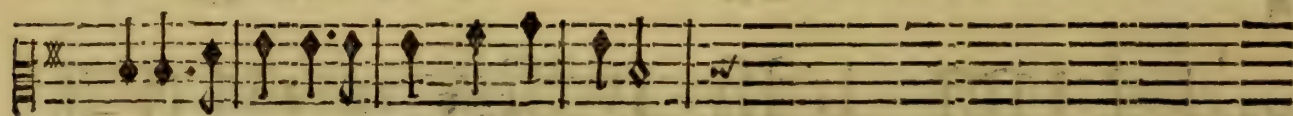
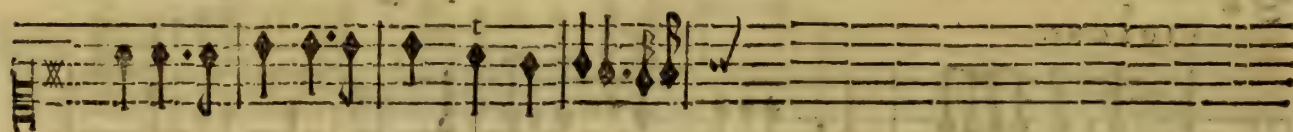
delle Merite une gloire immortal- le.



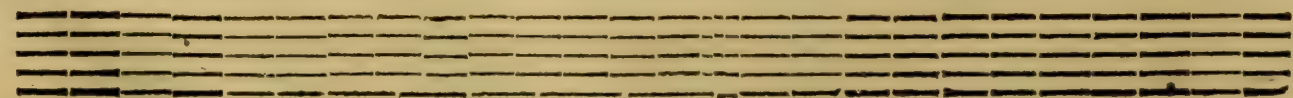
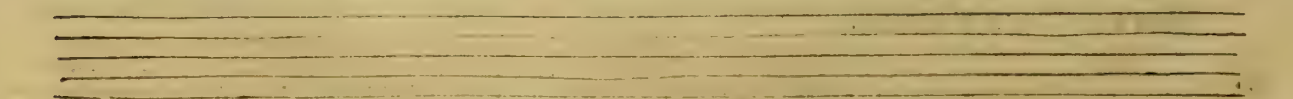
delle Merite une gloire immortal- le.



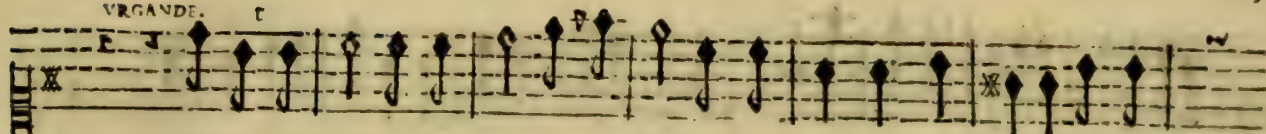
VIOLONS.



BASSE-CONTINUE.

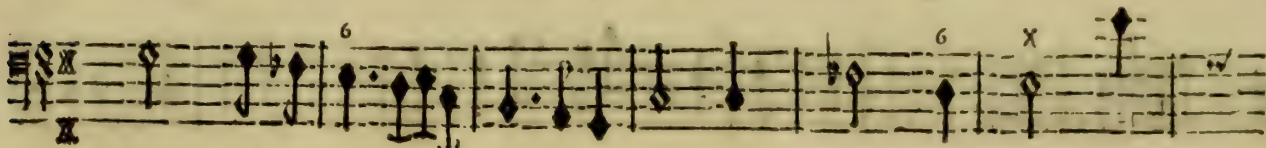
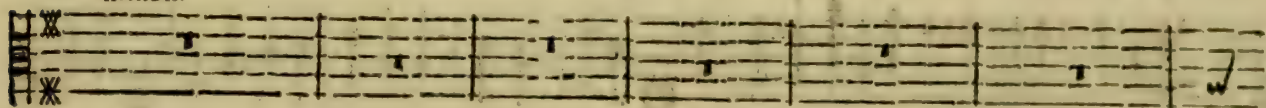


VRGANDE.

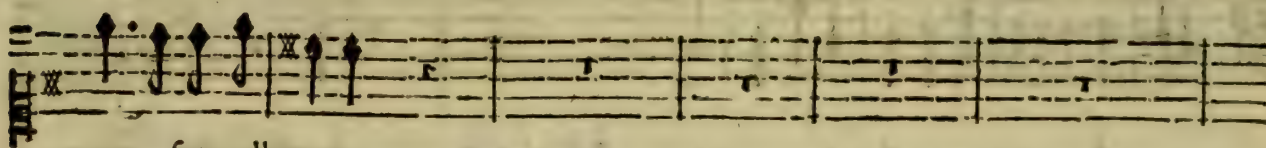


Suivez, Suivez ce Heros glorieux, Vers la chambre enchantée avan-

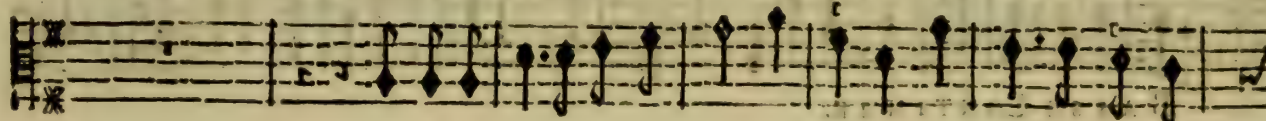
AMADIS.



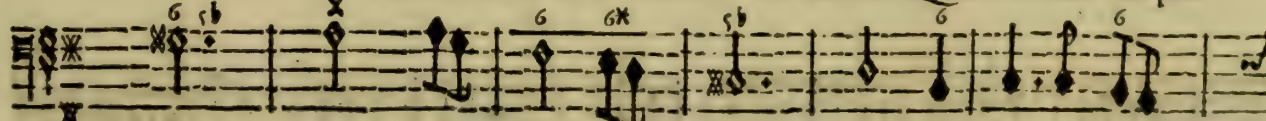
BASSE-CONTINUE.



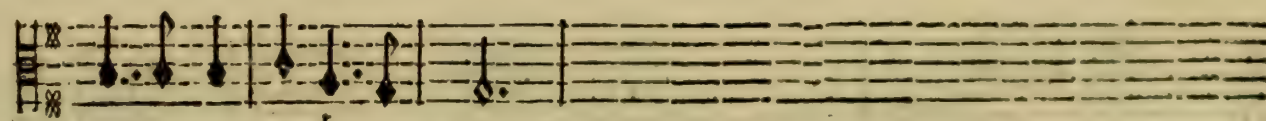
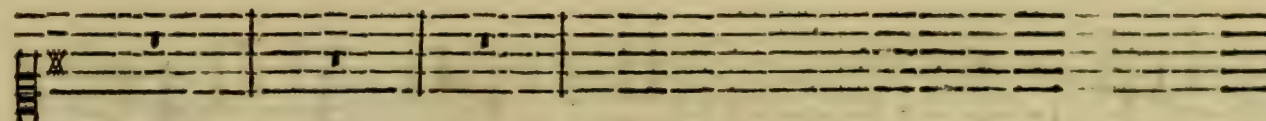
cez sans allarmes.



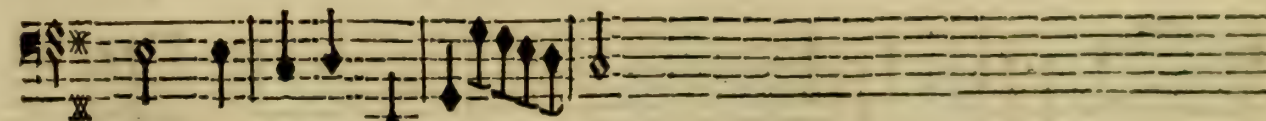
Venez, venez en surmonter les charmes: Quels charmes sont plus



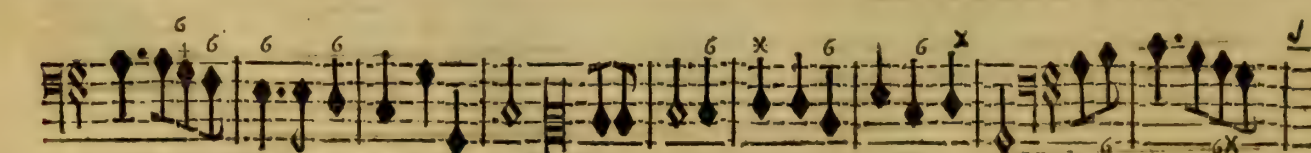
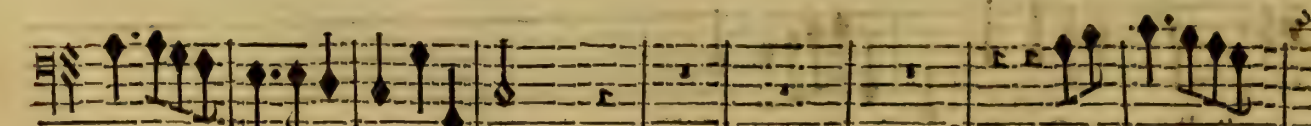
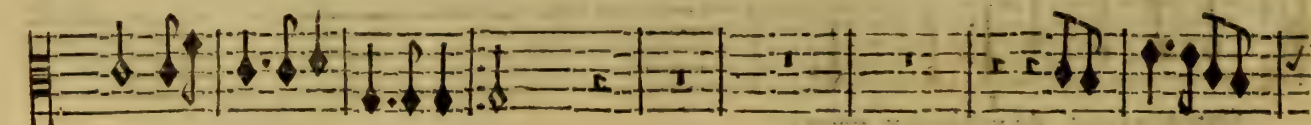
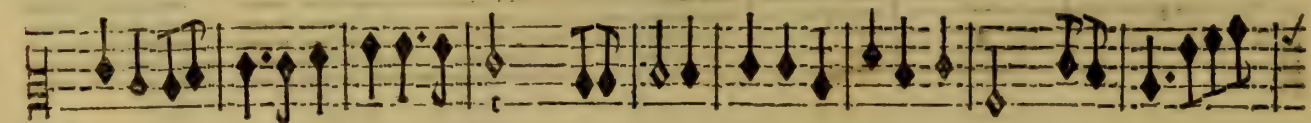
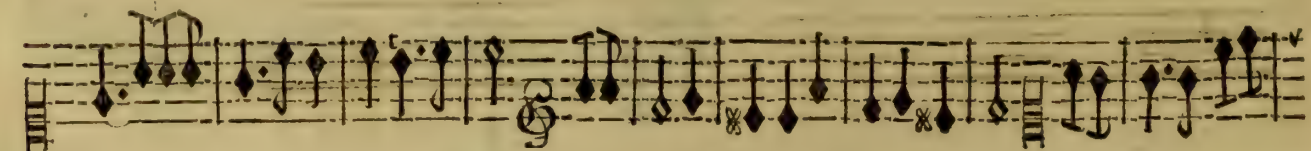
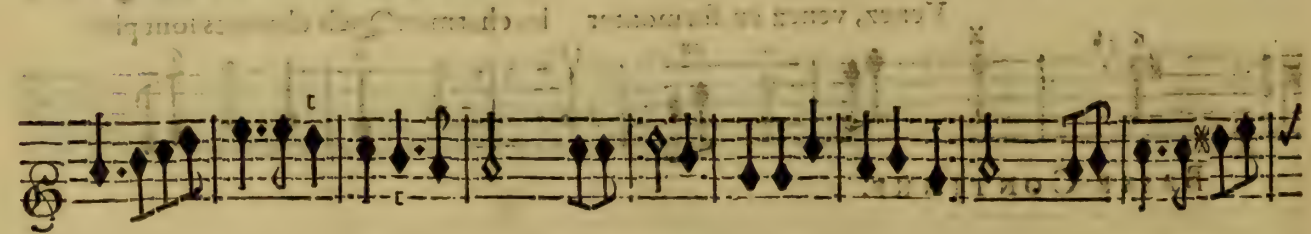
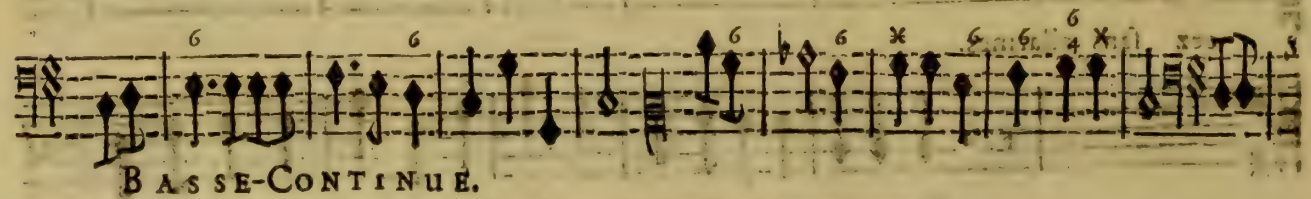
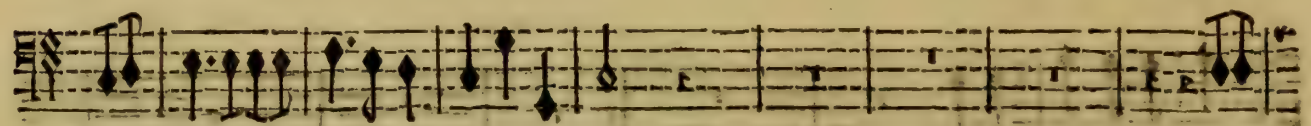
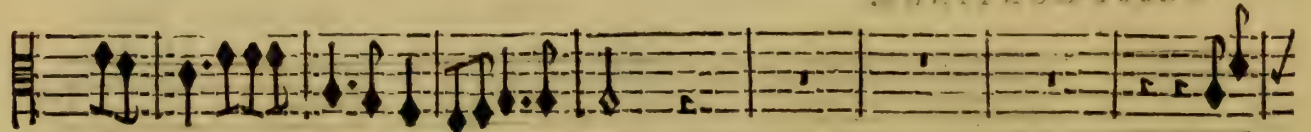
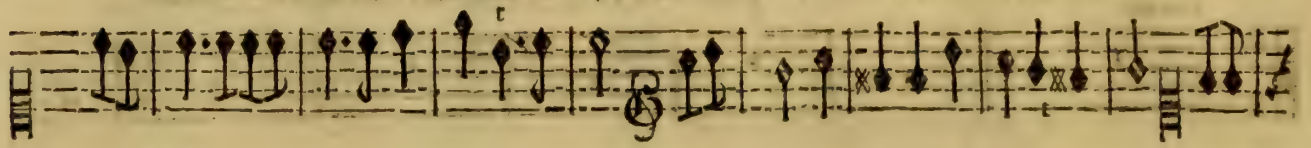
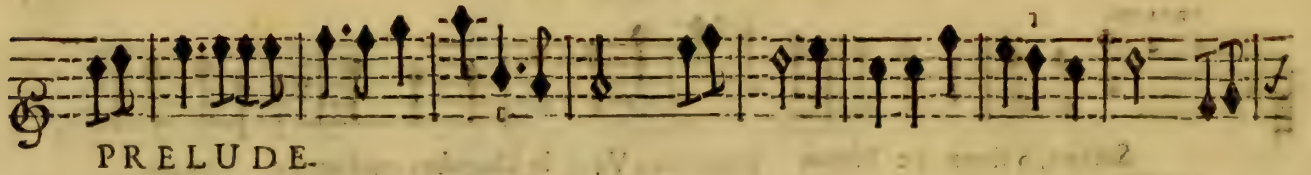
BASSE-CONTINUE.



forts que ceux de vos beaux yeux :



BASSE-CONTINUE.



The first system of the musical score consists of six staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes, rests, and dynamic markings such as 'f' and 'x'. The subsequent staves continue the musical composition, with some staves featuring bass clefs and others treble clefs. The notation includes various note values, rests, and articulation marks.

BASSE-CONTINUE.

The second system of the musical score also consists of six staves. The notation continues from the first system, with various musical symbols and clefs. The staves are arranged in a similar fashion, with some using treble clefs and others bass clefs. The music includes notes, rests, and dynamic markings, maintaining the style of the first system.

BASSE-CONTINUE.

Fidelles Cœurs, vostre constance Ne sera pas sans recompense, Un fort heu-

BASSE-CONTINUE.

reux fuit vos tourments, A la fin l'Amour couronne Les parfaits Amants. Que les

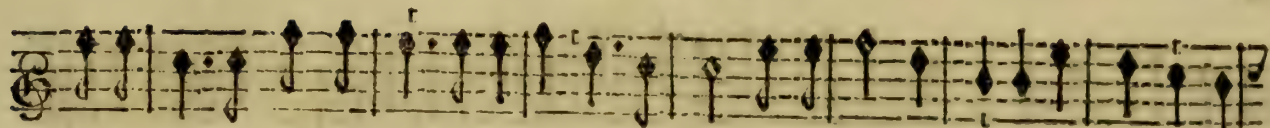
BASSE-CONTINUE.

prix qu'il donne Sont doux & charmants! A la fin, l'Amour couronne les parfaits A-

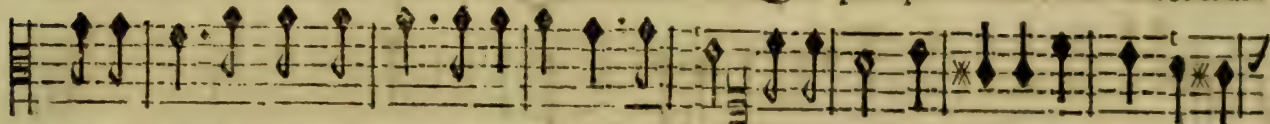
BASSE-CONTINUE.

chants. A la fin l'Amour couronne les parfaits Amants.

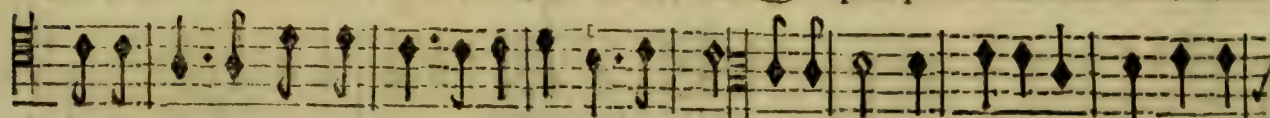
BASSE-CONTINUE.



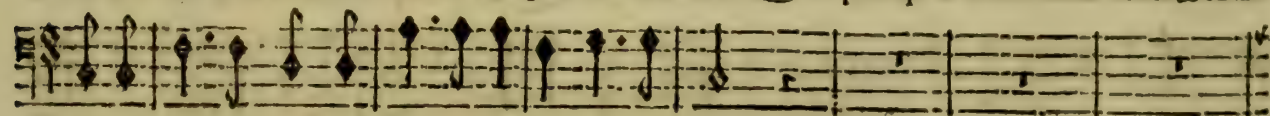
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



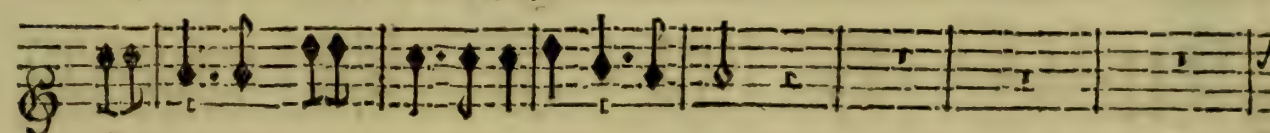
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



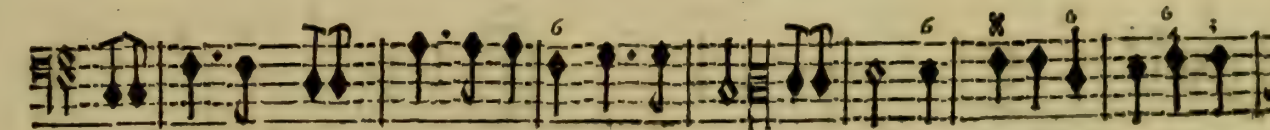
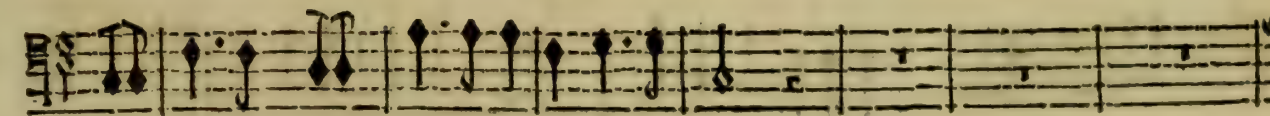
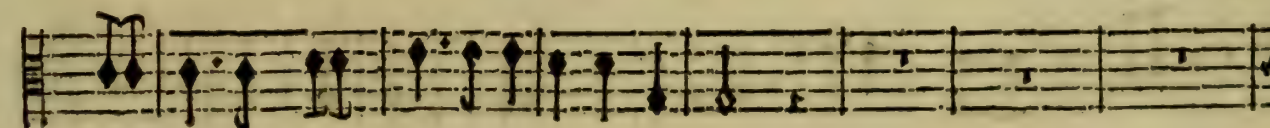
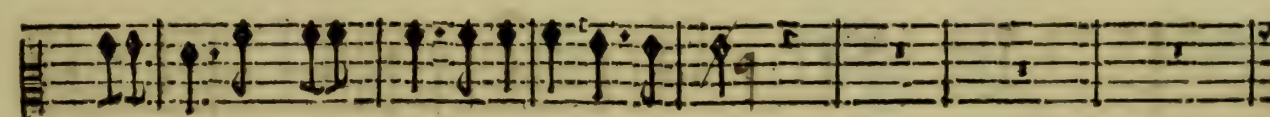
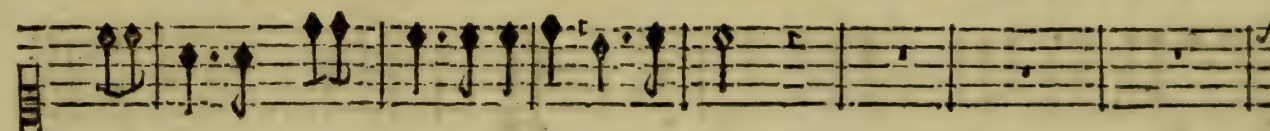
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



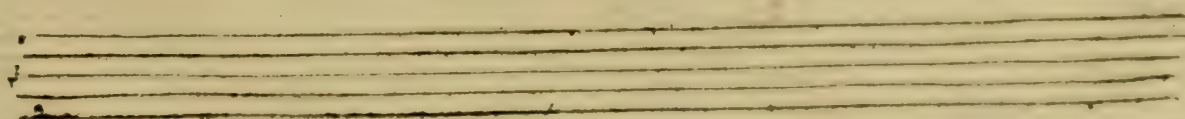
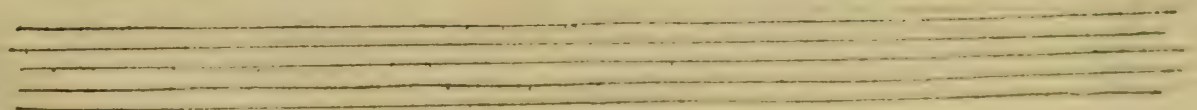
A la fin l'Amour couronne les parfaits Amants.



VIOLONS.



BASSE-CONTINUE.

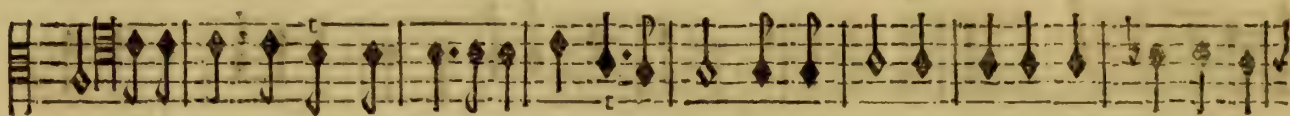




mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



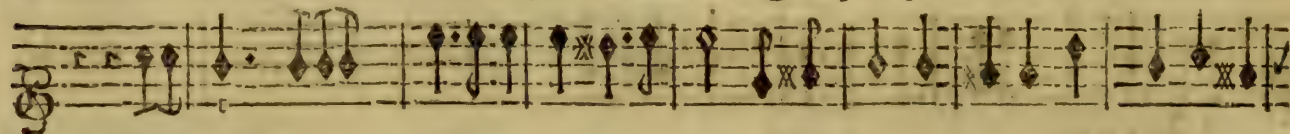
mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



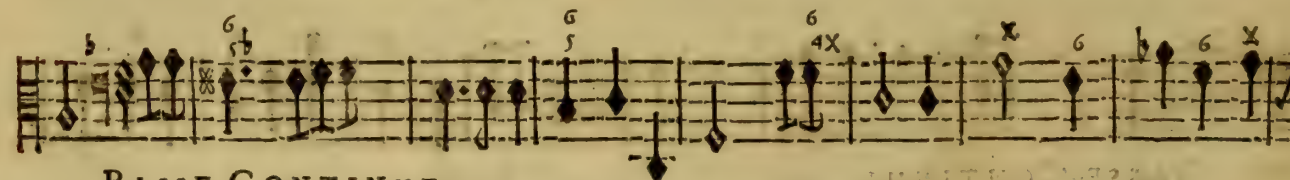
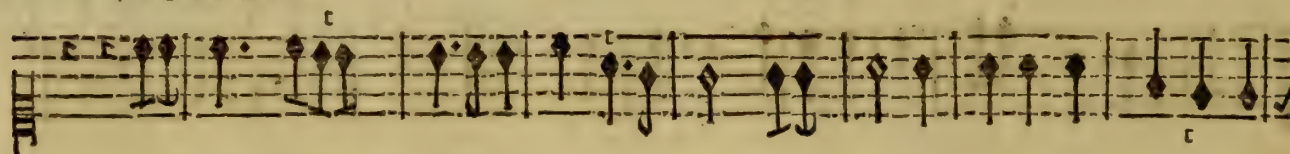
mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



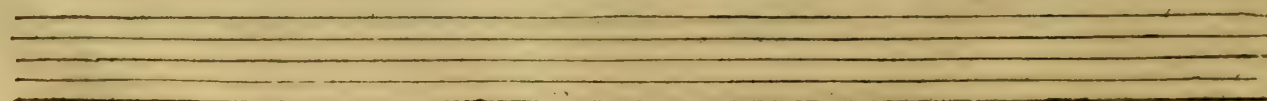
mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



VIOLONS.



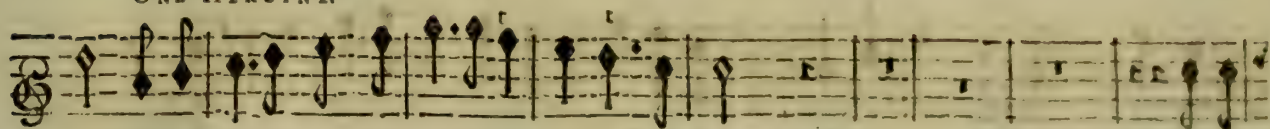
BASSE-CONTINUE.



TRAGÉDIE.

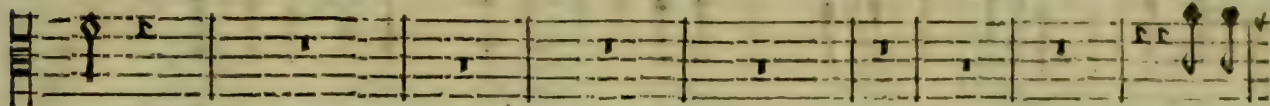
231

UNE HEROÏNE.



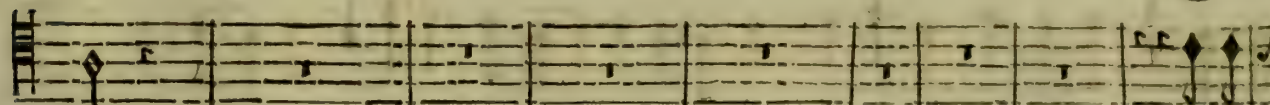
mants. A la fin l'Amour couronne Les parfaits Amants.

Que les



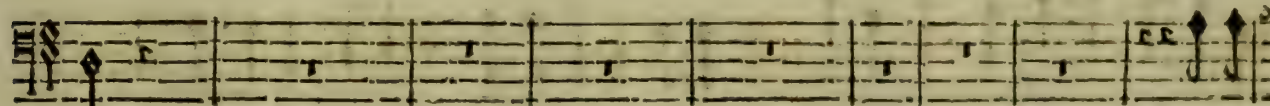
mants.

Que les



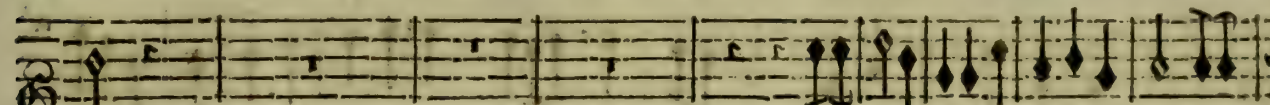
mants.

Que les

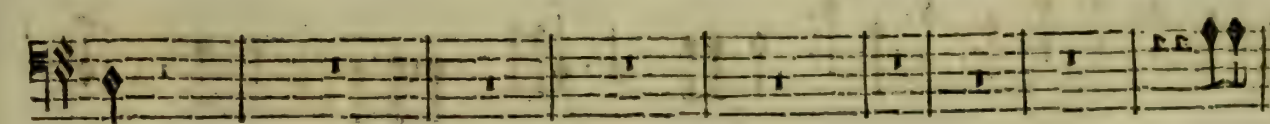
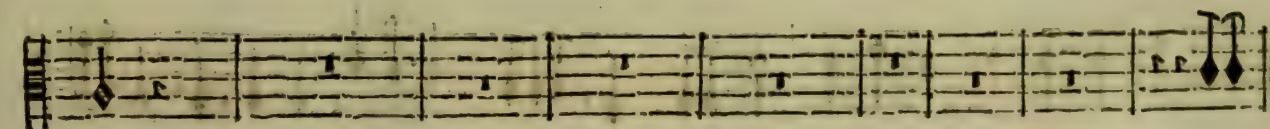
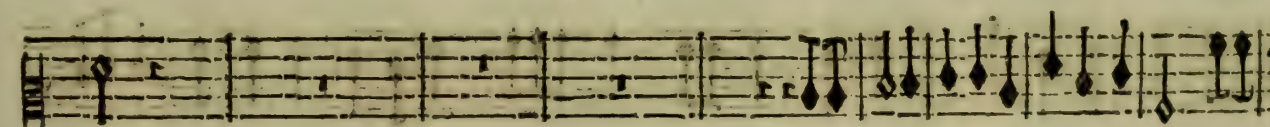
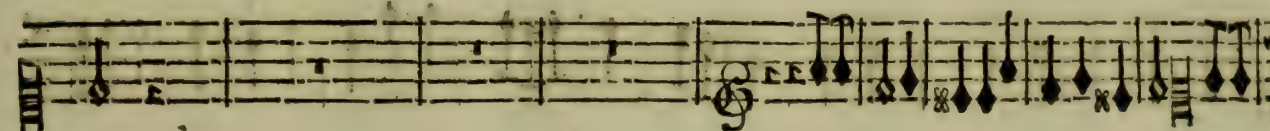


mants.

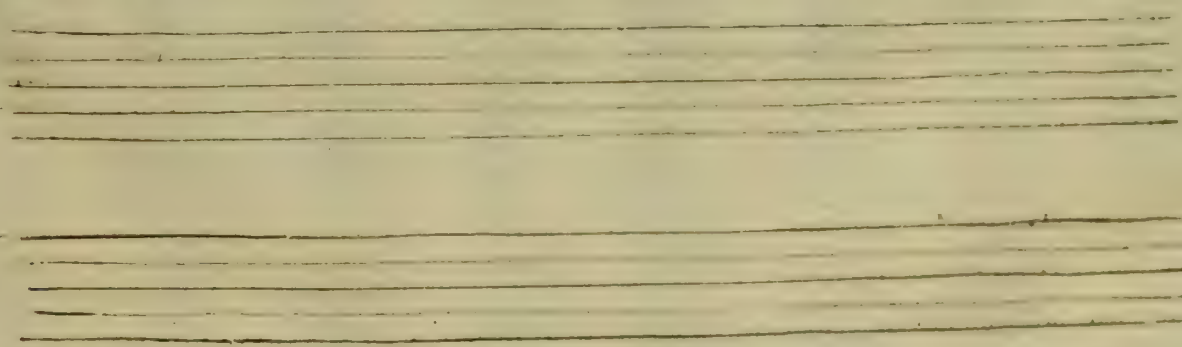
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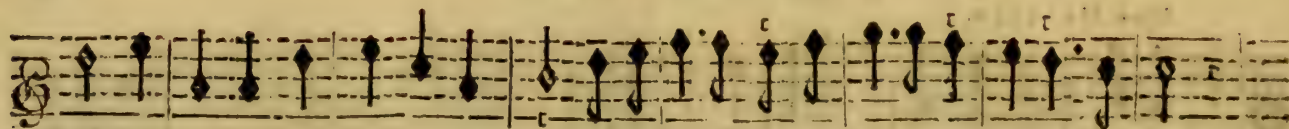


VIOLONS.

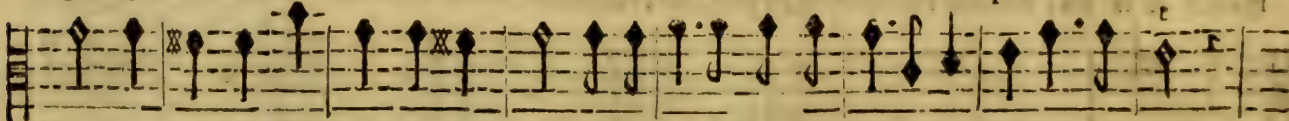


BASSE-CONTINUE.

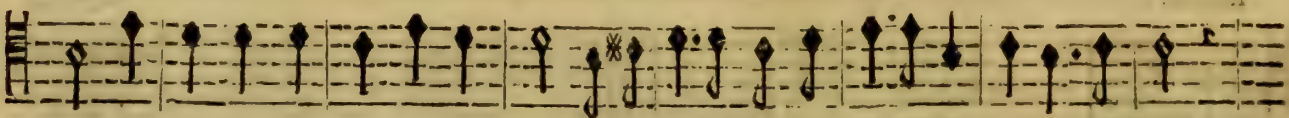




prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



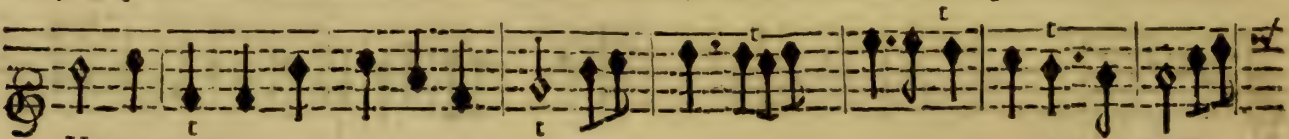
prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



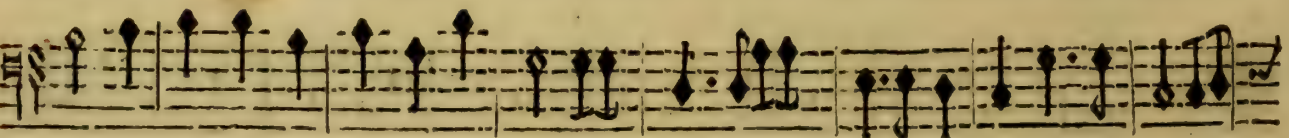
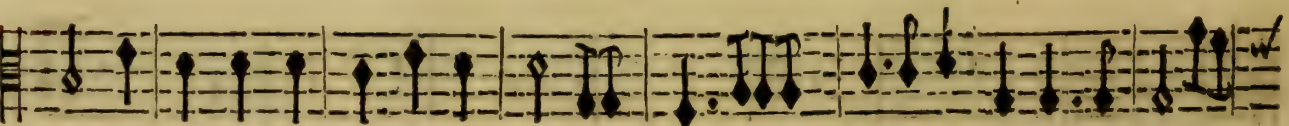
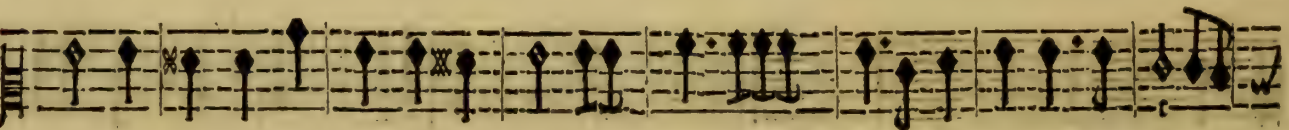
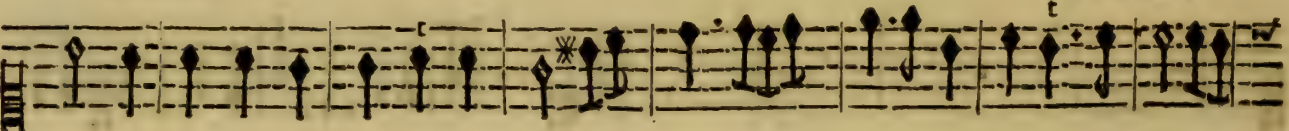
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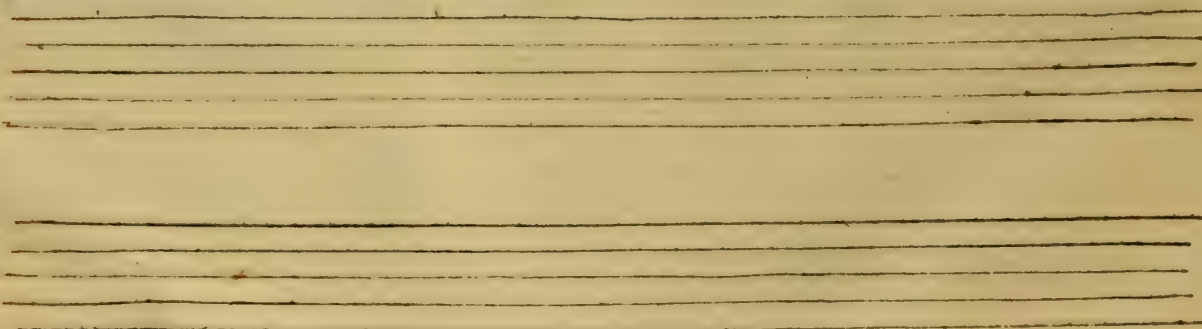
prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



VIOLONS.

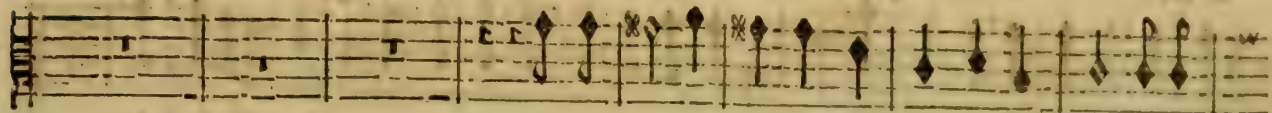


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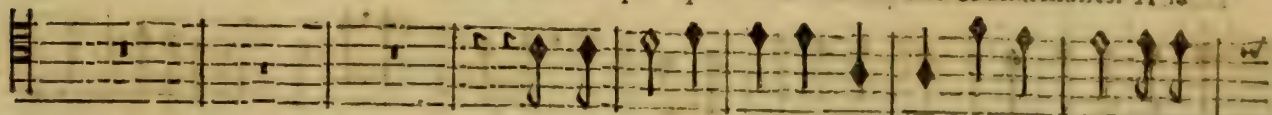




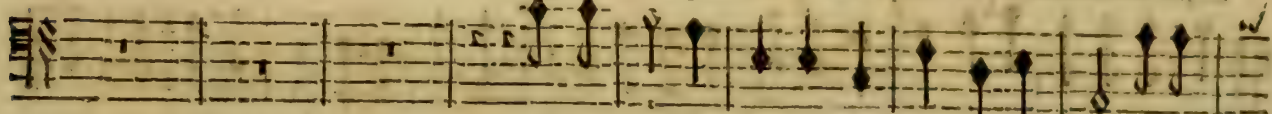
Que les prix qu'il donne Sont doux & charmants. A la



Que les prix qu'il donne Sont doux & charmants. A la



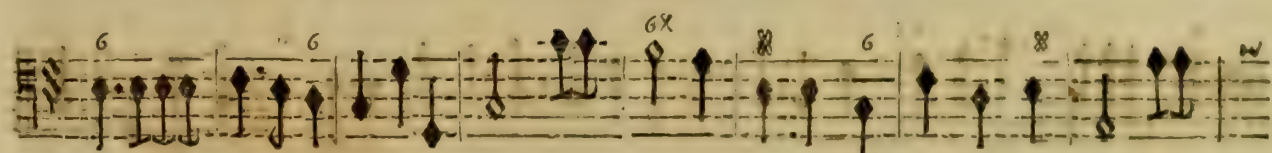
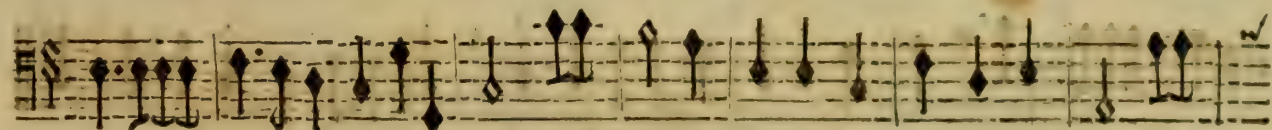
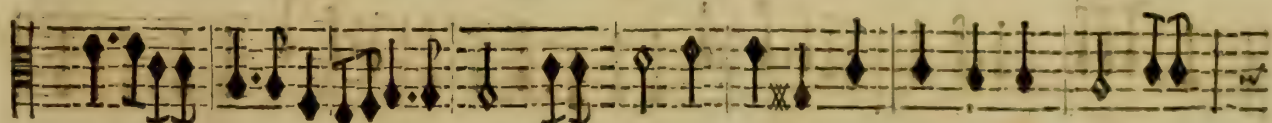
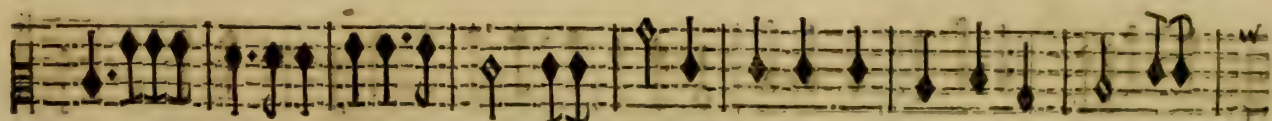
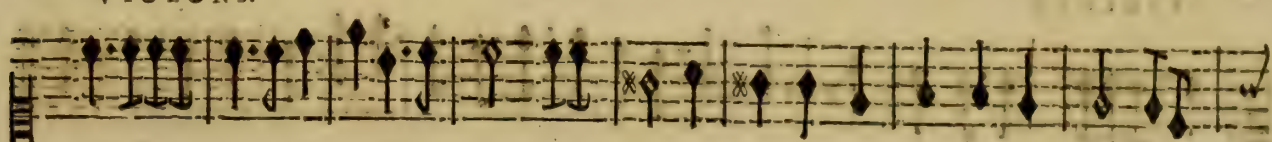
Que les prix qu'il donne Sont doux & charmants. A la



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VIOLONS.



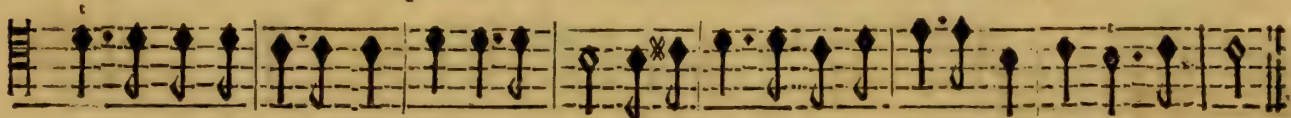
BASSE-CONTINUE.



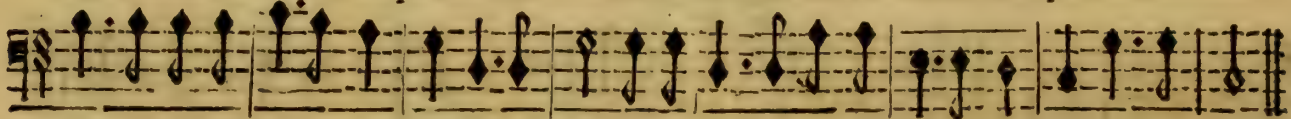
fin, l'Amour couronne Les parfaits Amants. A la fin l'Amour couronne Les parfaits Amants



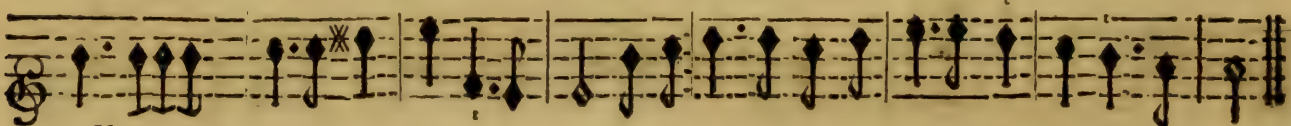
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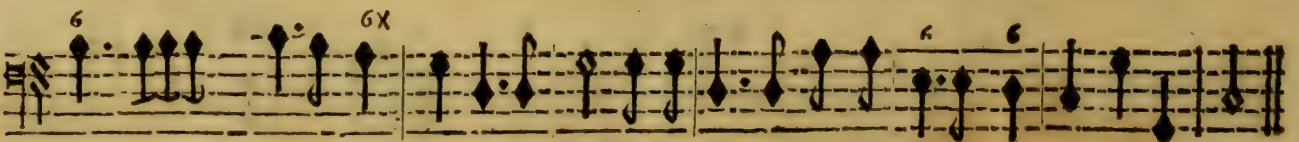
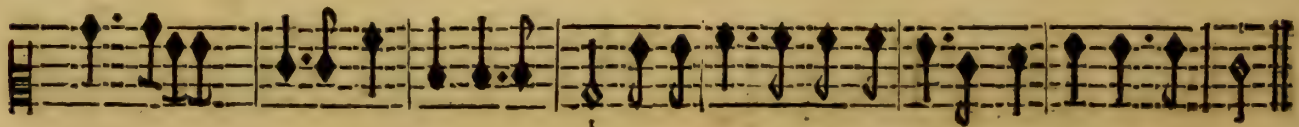
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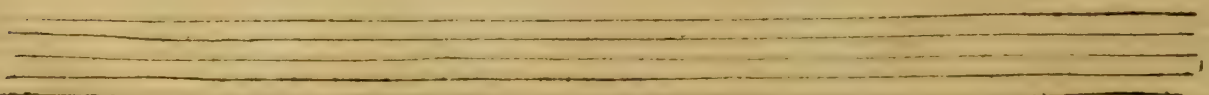
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VIOLONS.

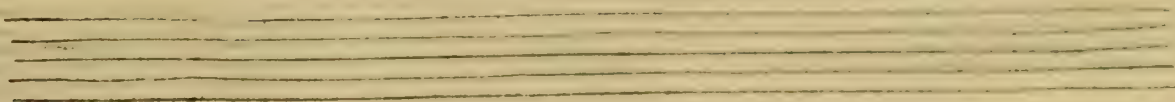
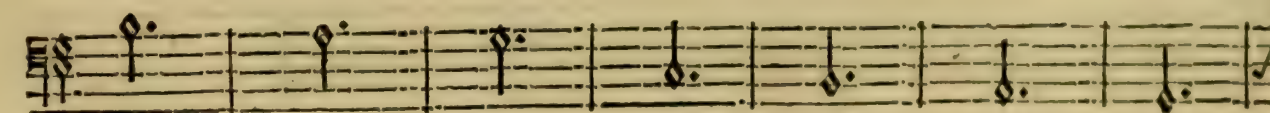
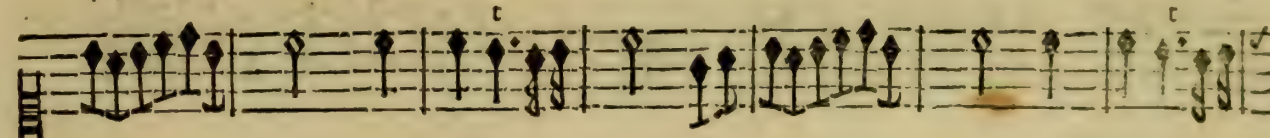
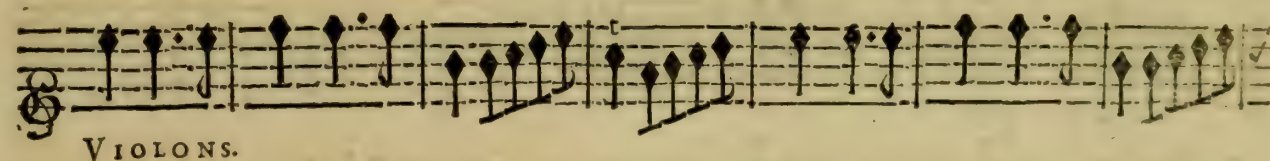
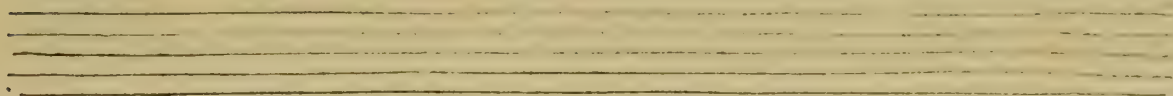
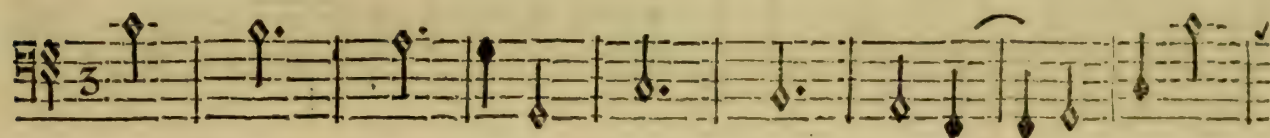
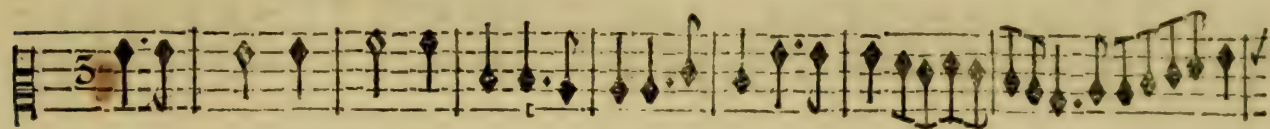
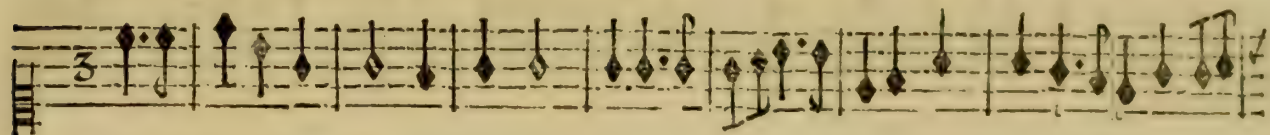
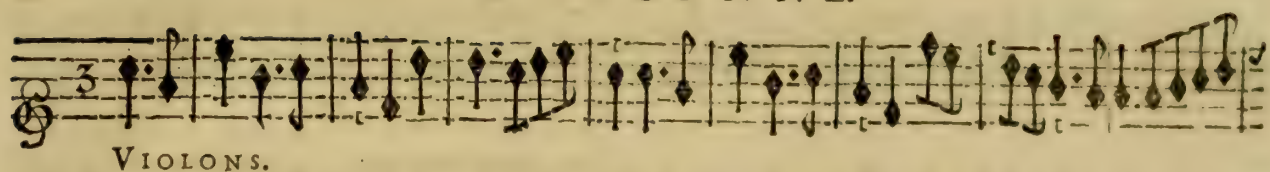


BASSE-CONTINUE.



TRAGÉDIE.
CHACONNE.

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Violons.

Violons.

This block contains the first system of music for the Violons. It consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth and fifth staves are bass clefs. The music is written in a 17th or 18th-century style, featuring many beamed sixteenth and thirty-second notes. There are trill ornaments (marked 'tr') above several notes in the first, third, and fifth staves. The system ends with a double bar line and a repeat sign.

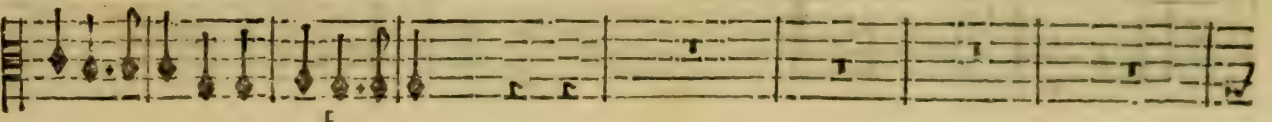
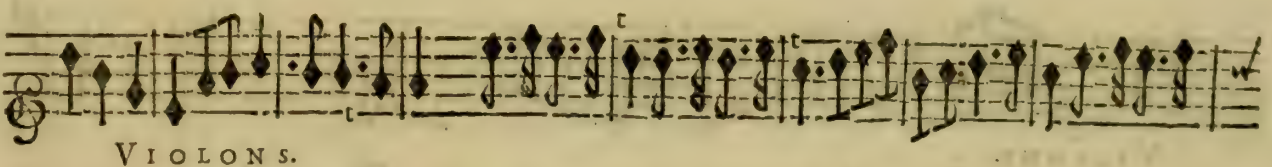
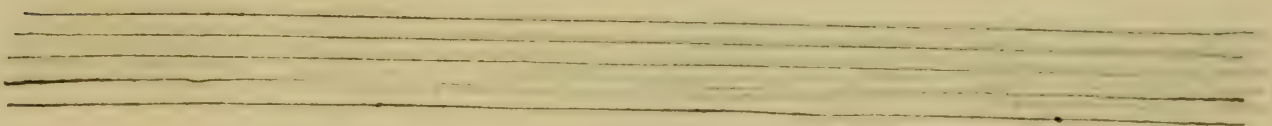
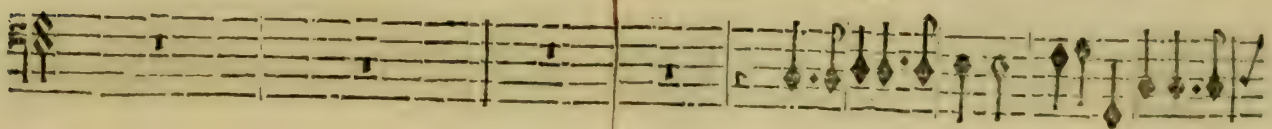
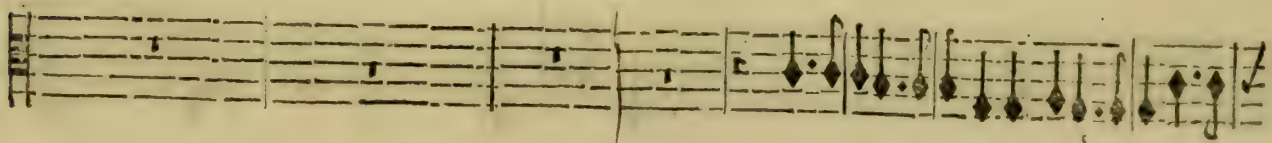
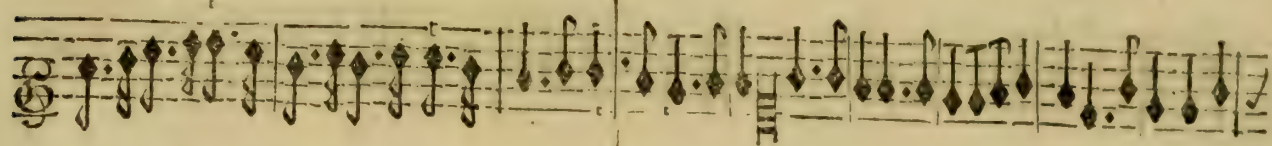
Violons.

Violons.

This block contains the second system of music for the Violons. It consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef. The fourth and fifth staves are bass clefs. The music continues from the first system, with similar notation and trill ornaments. The system ends with a double bar line and a repeat sign. Below this system are four empty musical staves.

TRAGEDIE.

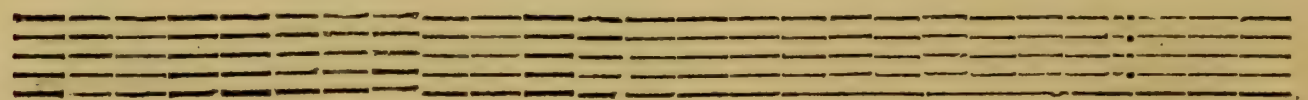
237



Violons.

Violons.

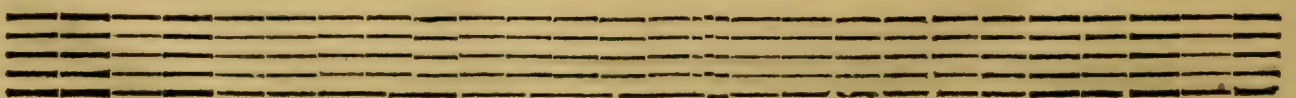
This block contains the first system of music for the Violons. It consists of five staves. The first staff is a treble clef with a C-clef (soprano). The second staff is a treble clef with a C-clef (soprano). The third staff is a treble clef with a C-clef (soprano). The fourth staff is a treble clef with a C-clef (soprano). The fifth staff is a treble clef with a C-clef (soprano). The music is written in a single system, with a vertical line separating measures 5 and 6. The notation includes various note values, rests, and accidentals.

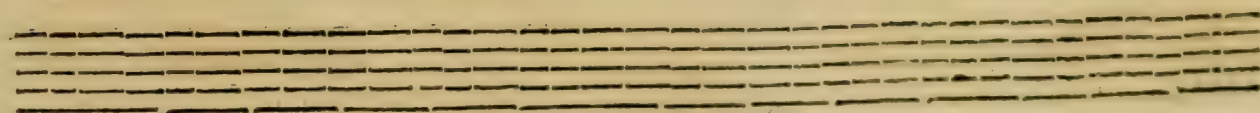
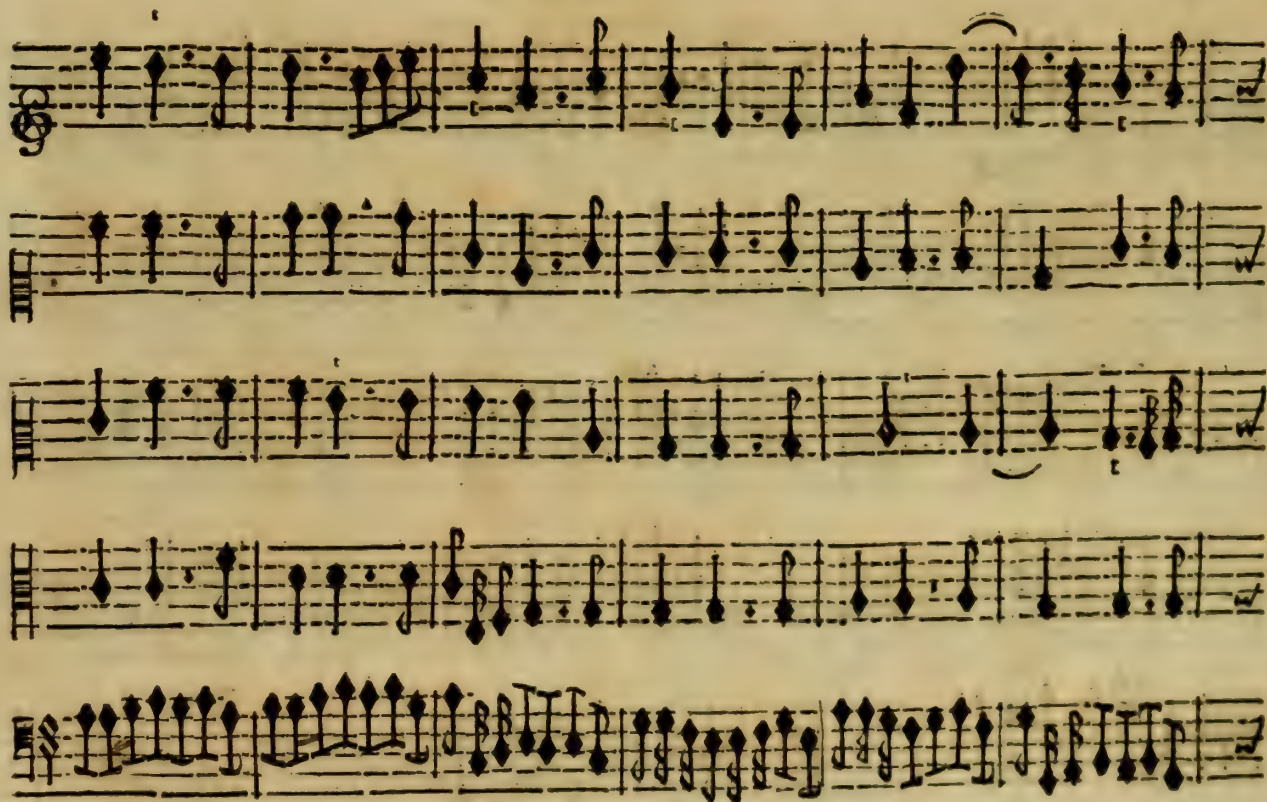
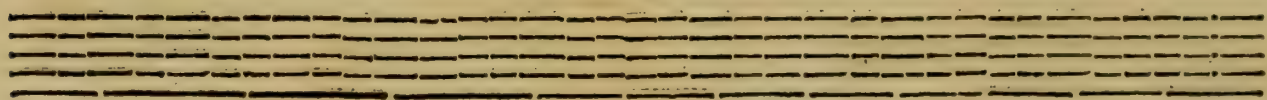
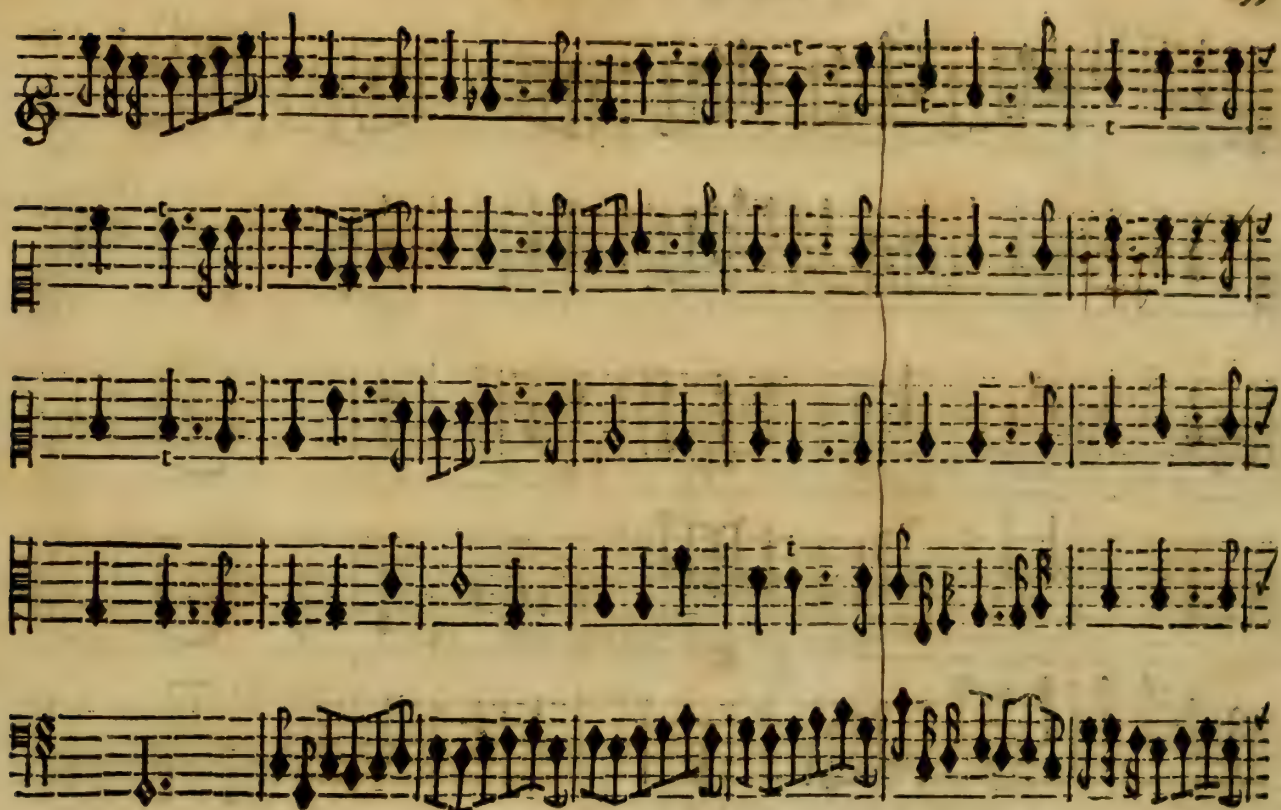


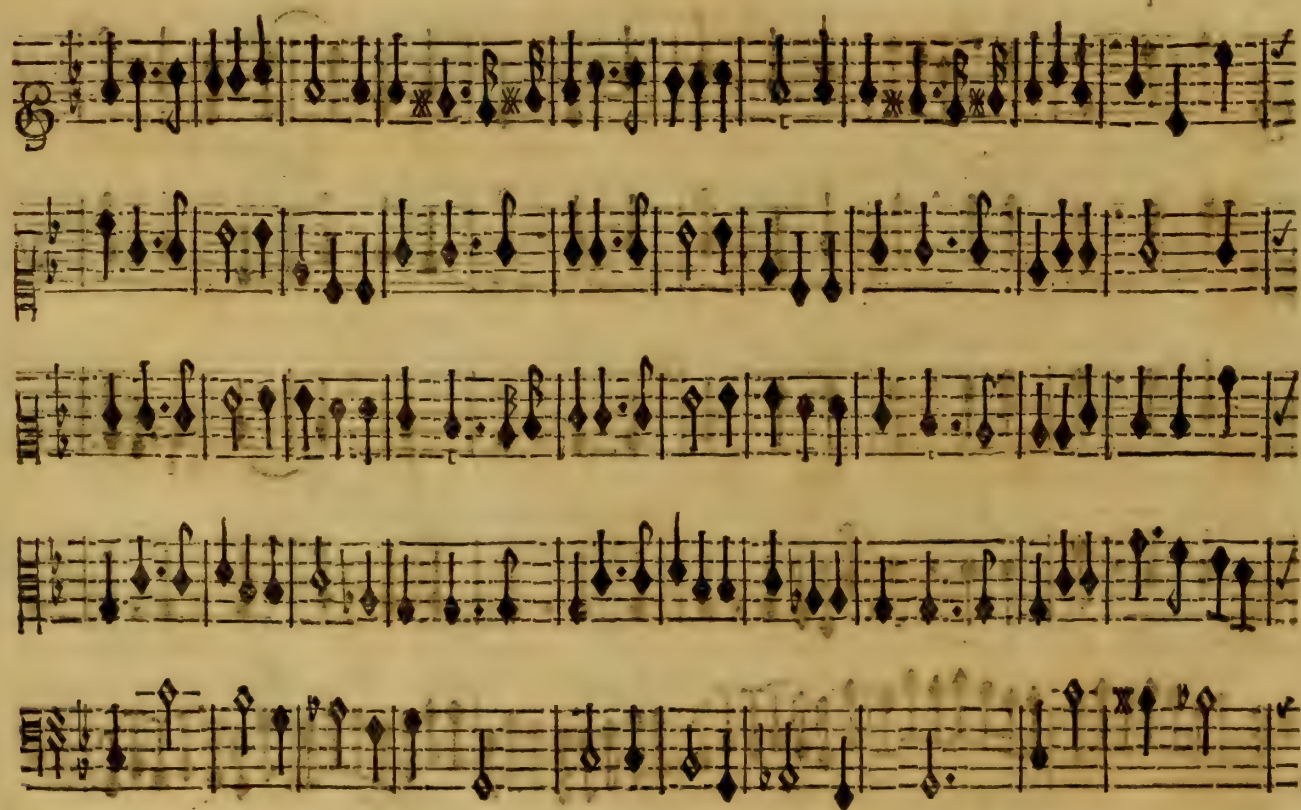
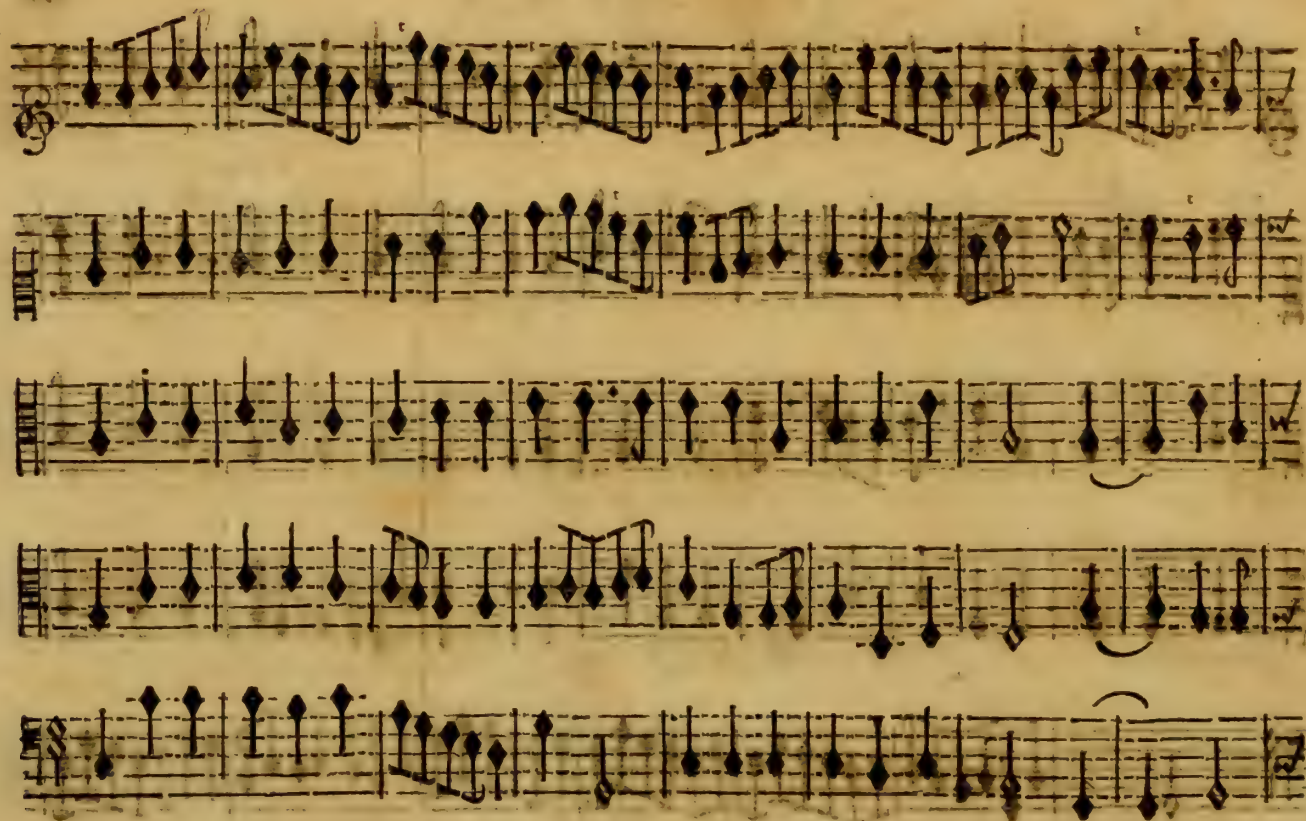
Violons.

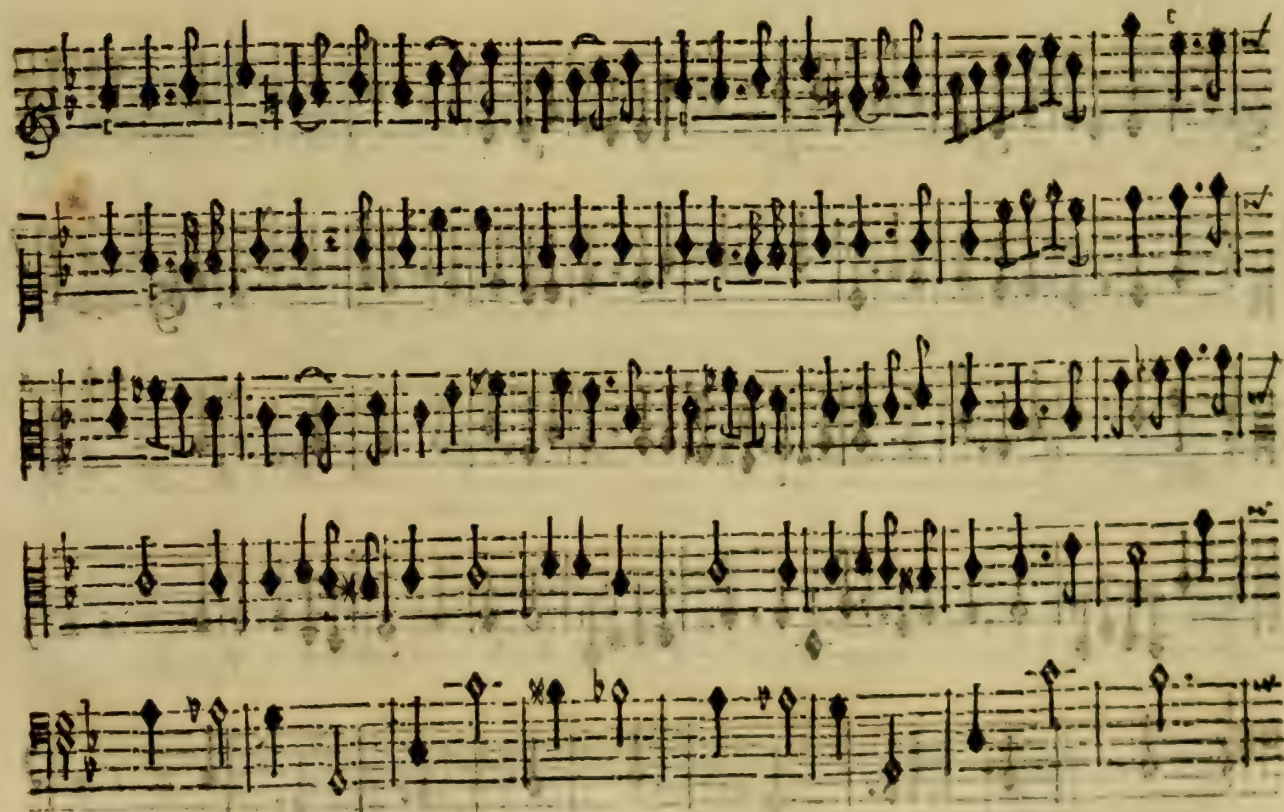
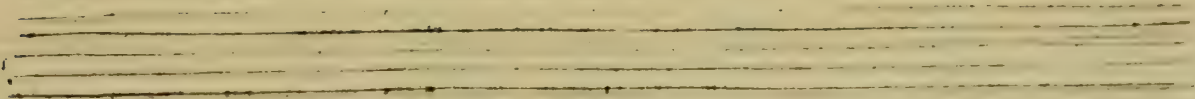
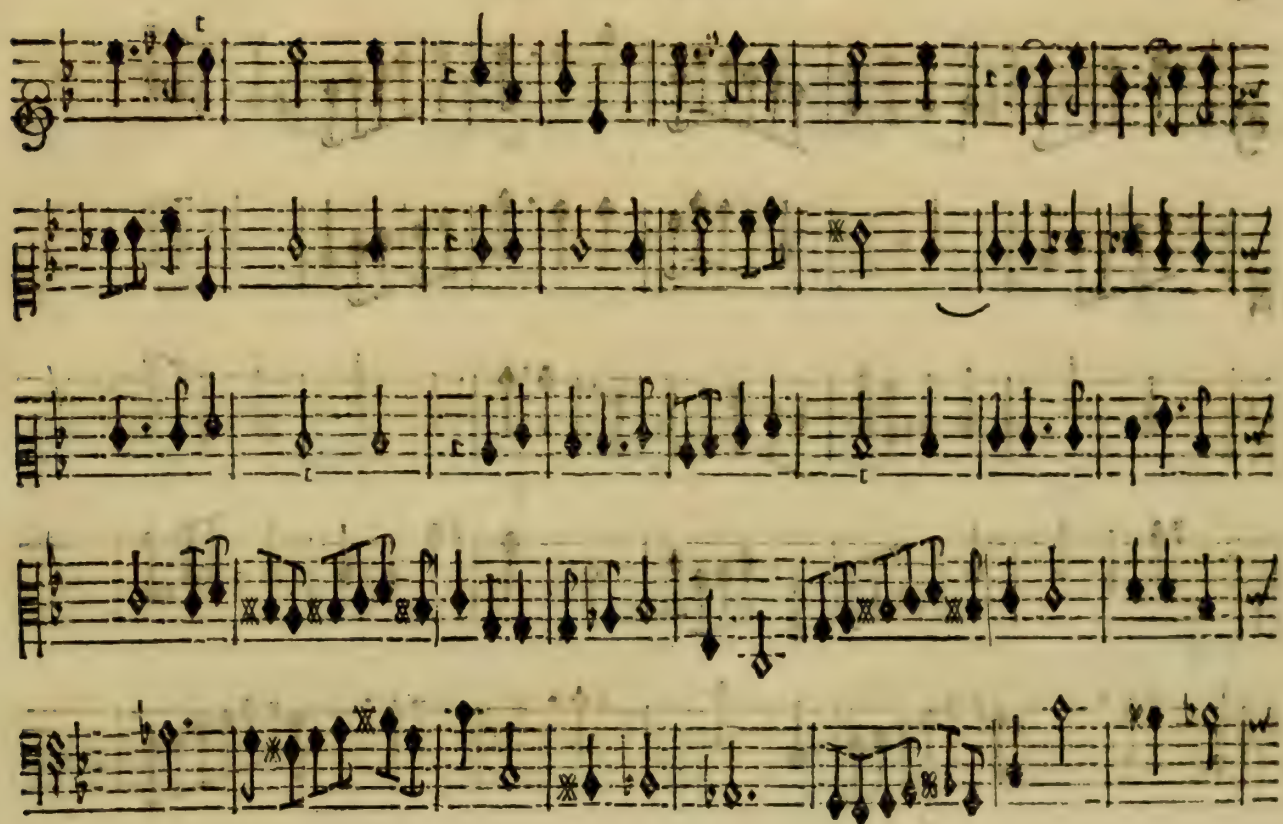
Violons.

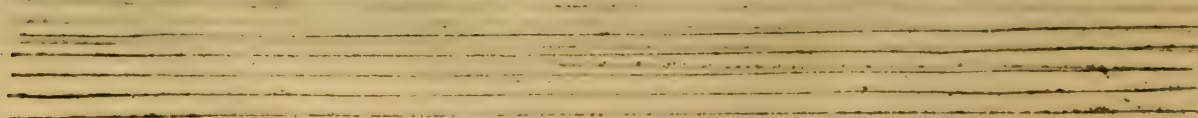
This block contains the second system of music for the Violons. It consists of five staves. The first staff is a treble clef with a C-clef (soprano). The second staff is a treble clef with a C-clef (soprano). The third staff is a treble clef with a C-clef (soprano). The fourth staff is a treble clef with a C-clef (soprano). The fifth staff is a treble clef with a C-clef (soprano). The music is written in a single system, with a vertical line separating measures 11 and 12. The notation includes various note values, rests, and accidentals.

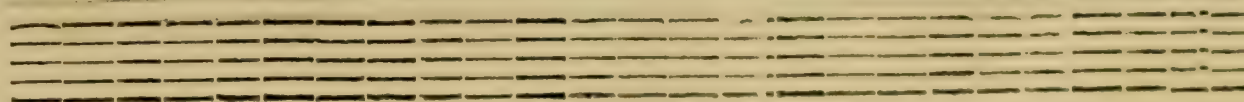
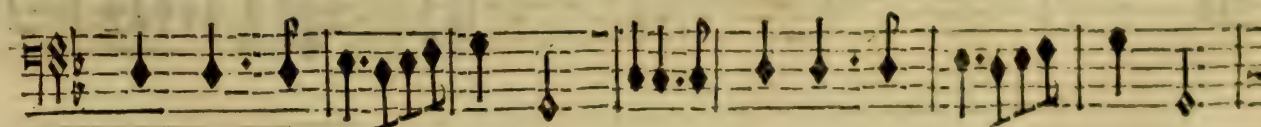
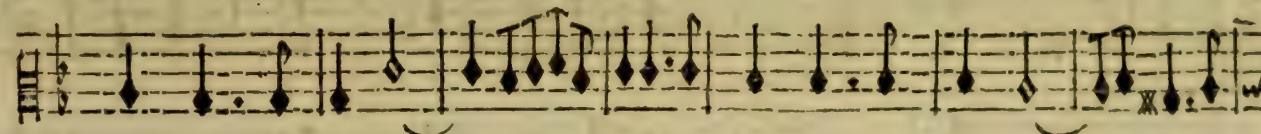
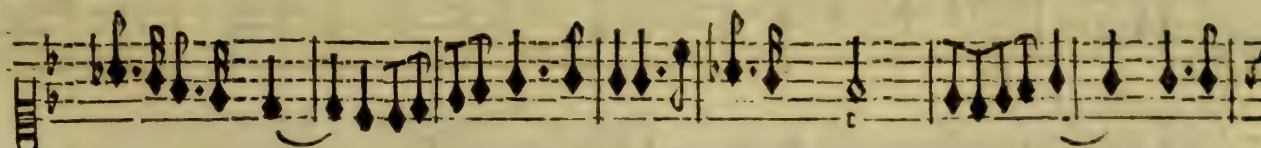
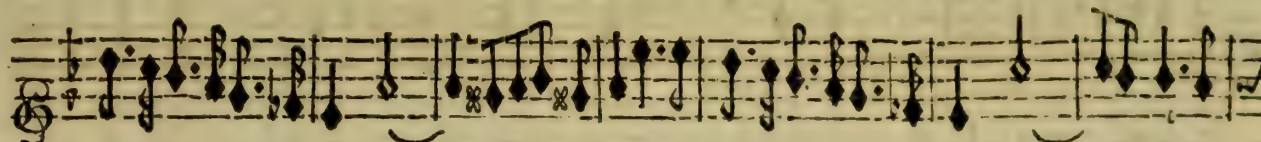
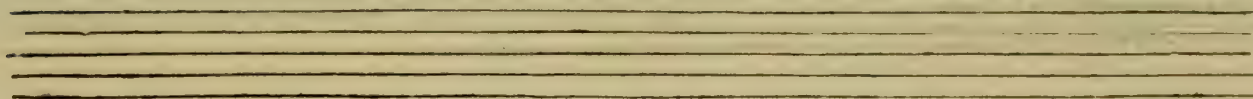
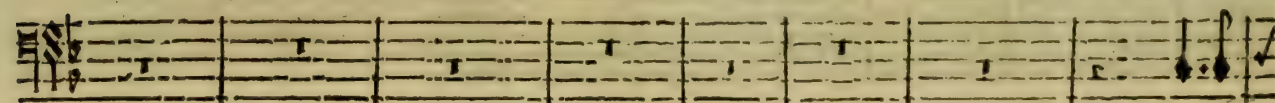
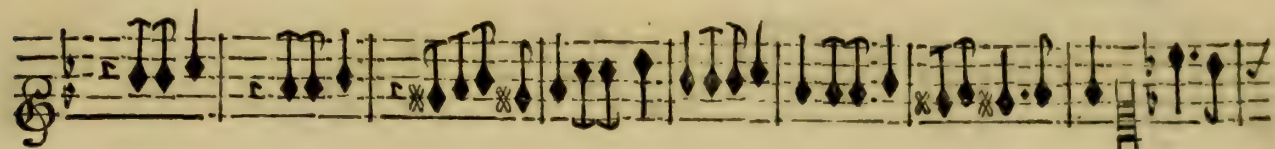


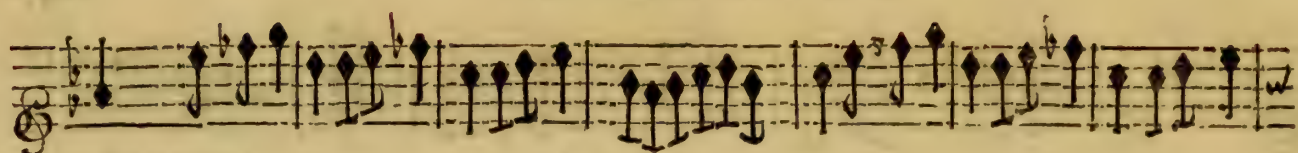




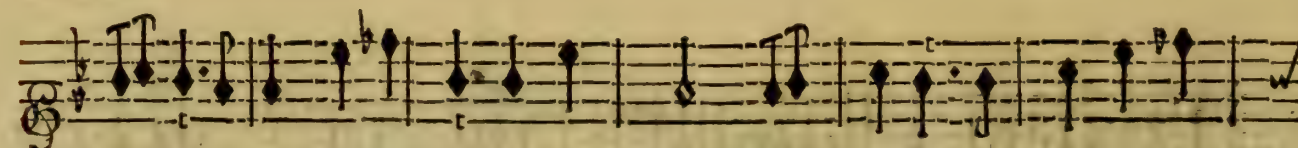
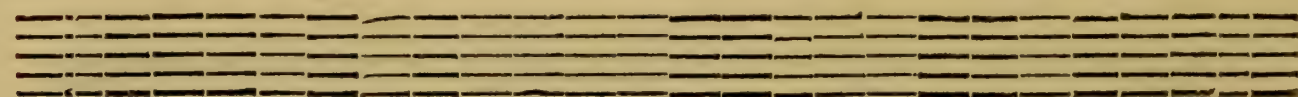
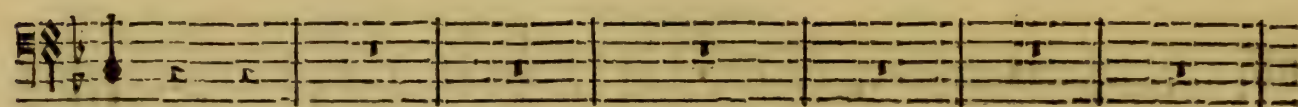
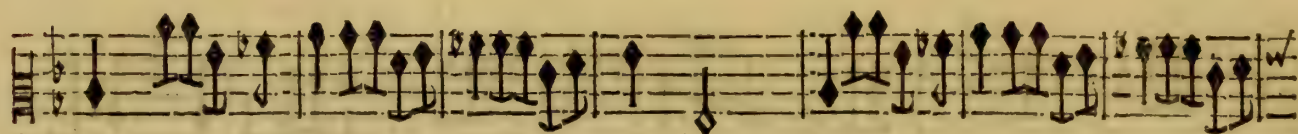
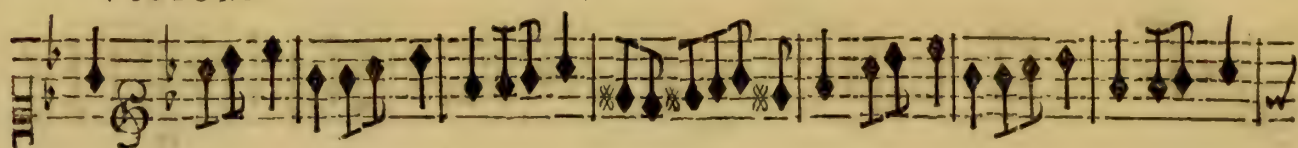


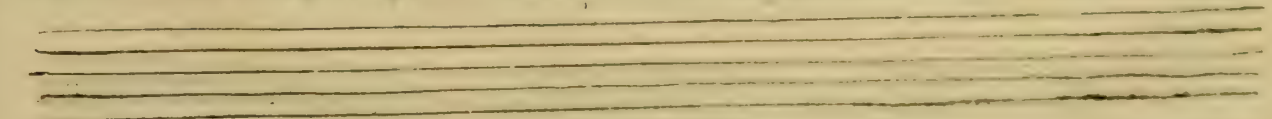
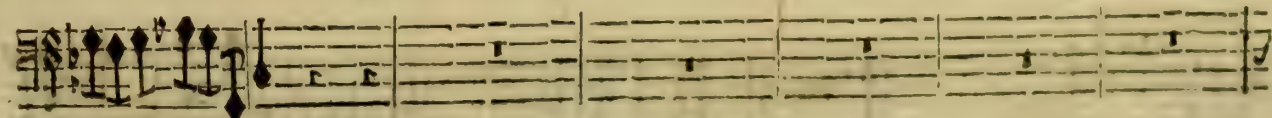
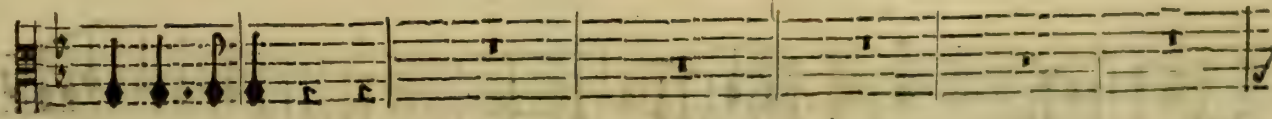
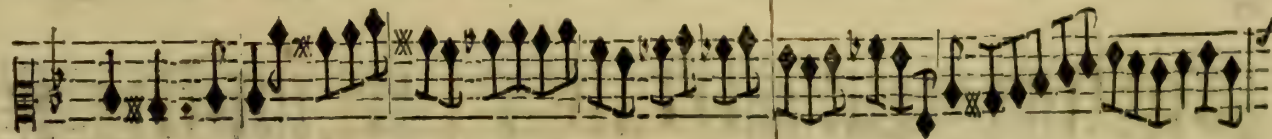
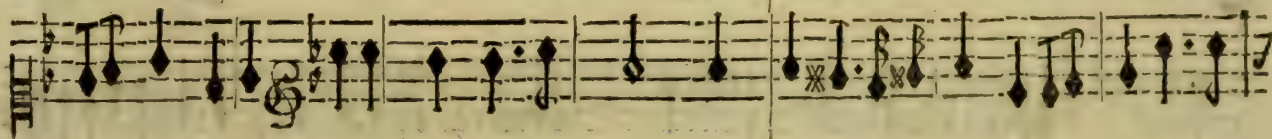
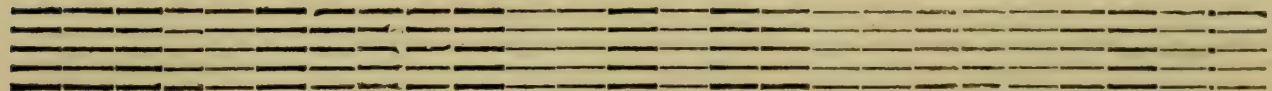
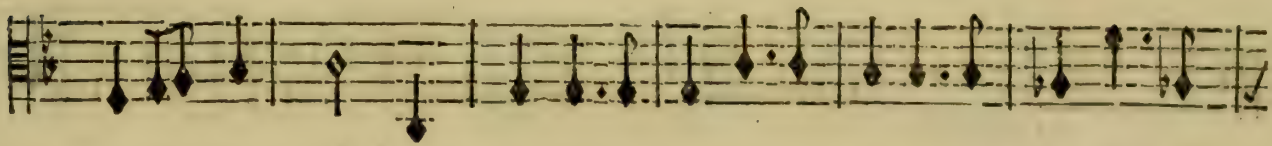
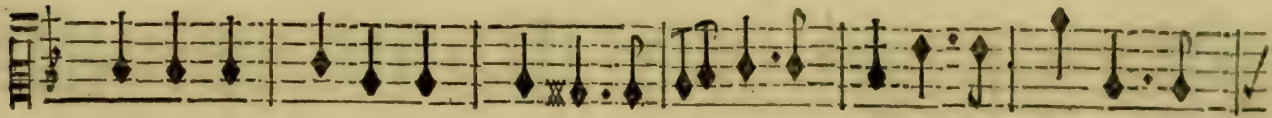
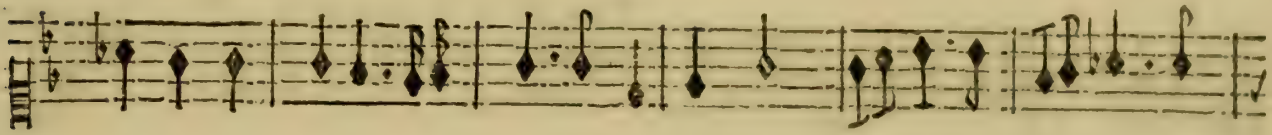


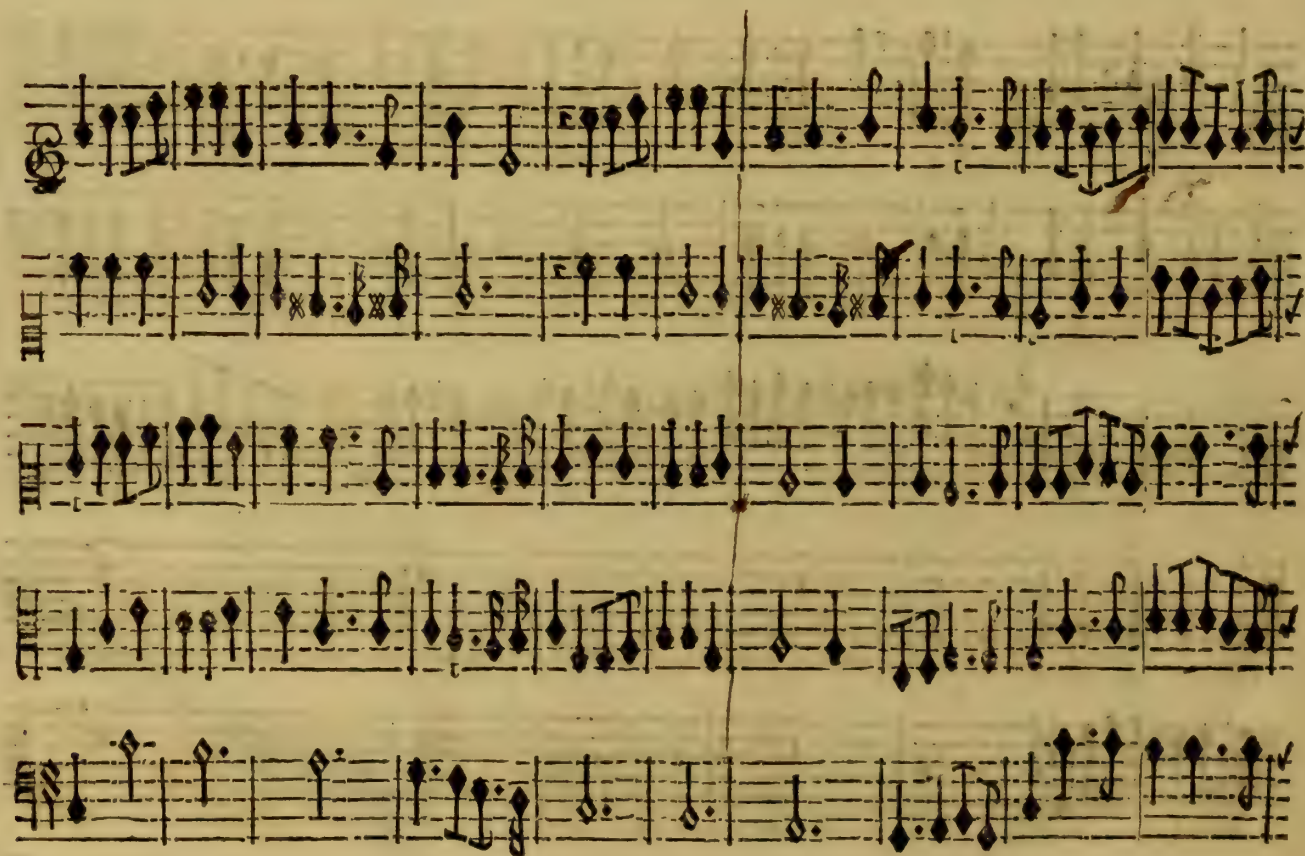




VIOLONS.





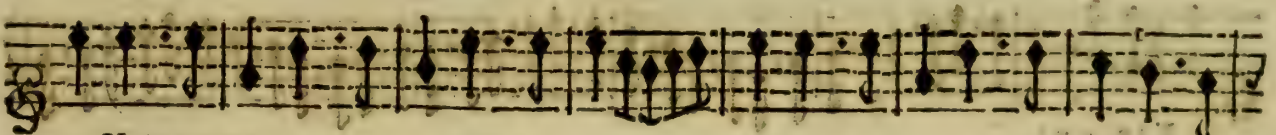
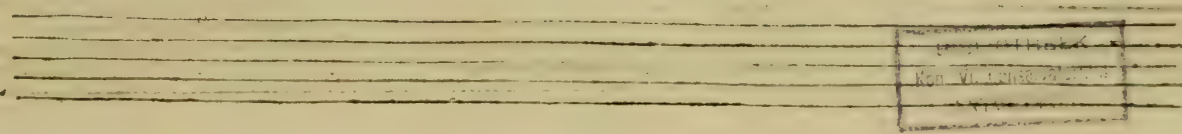
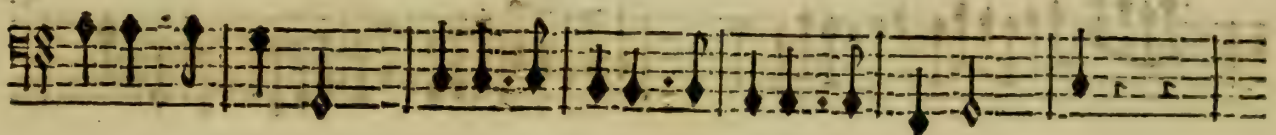
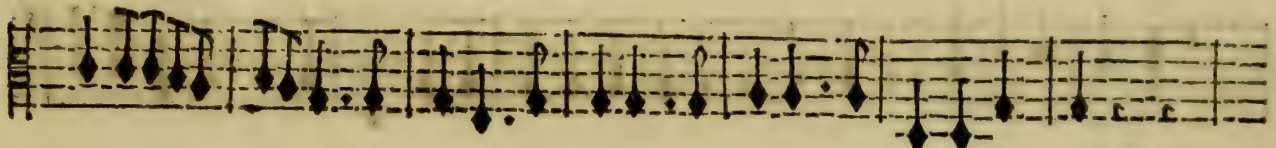
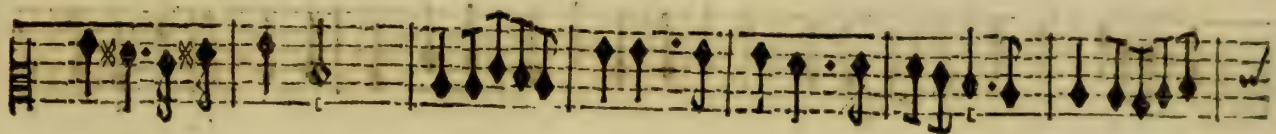


TRAGÉDIE.

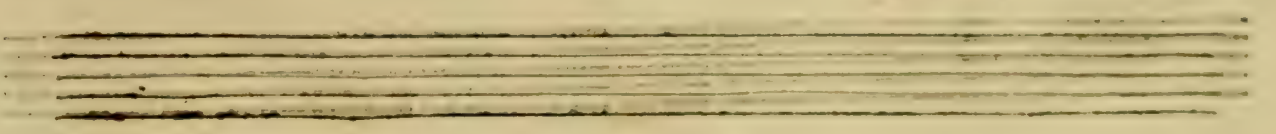
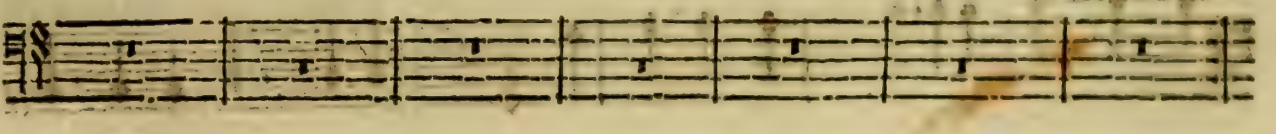
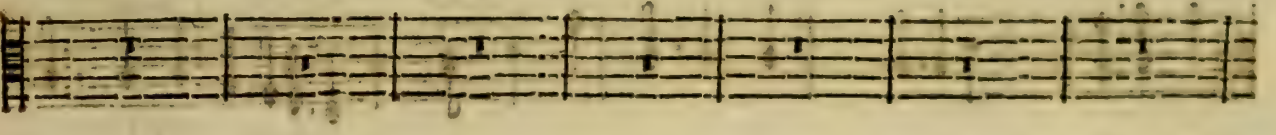
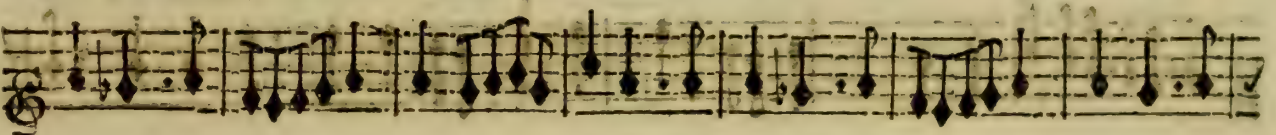
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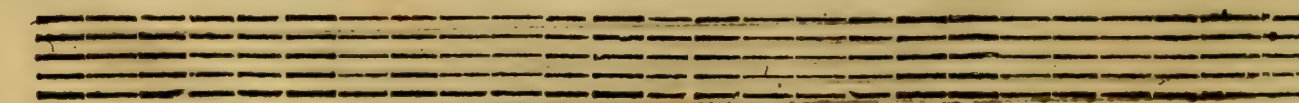
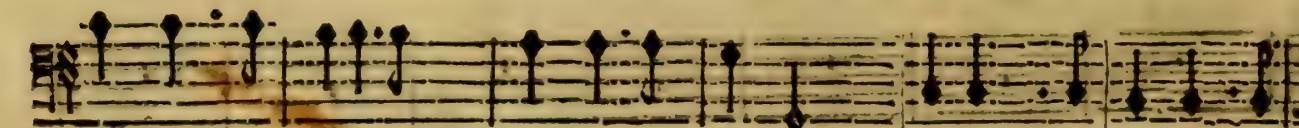
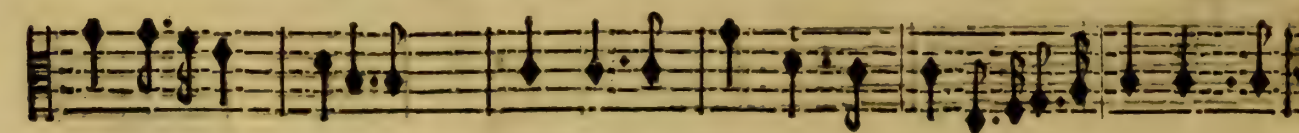
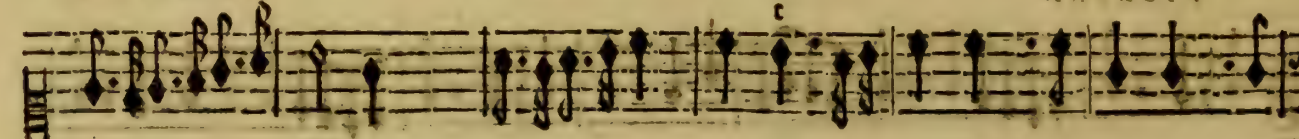
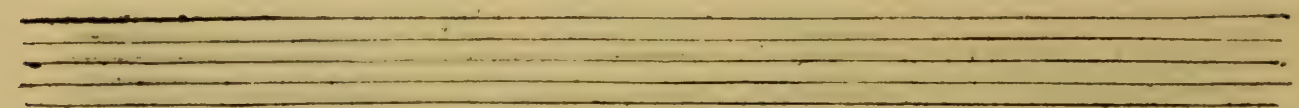
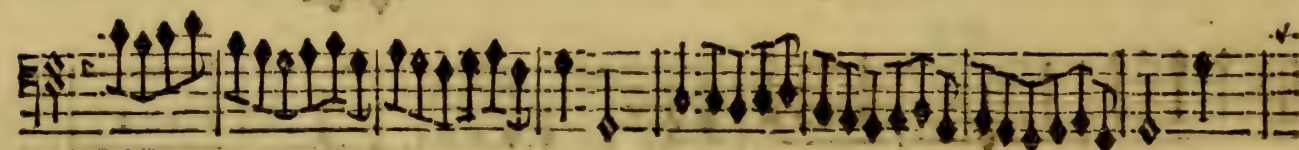
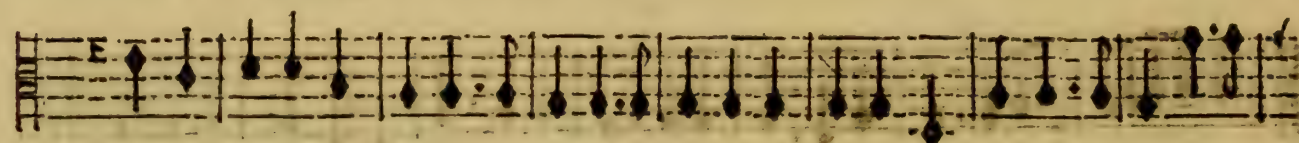
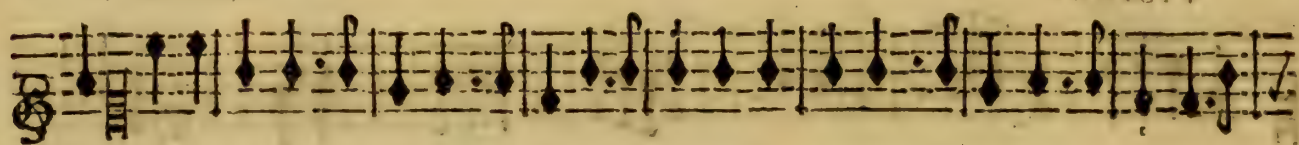
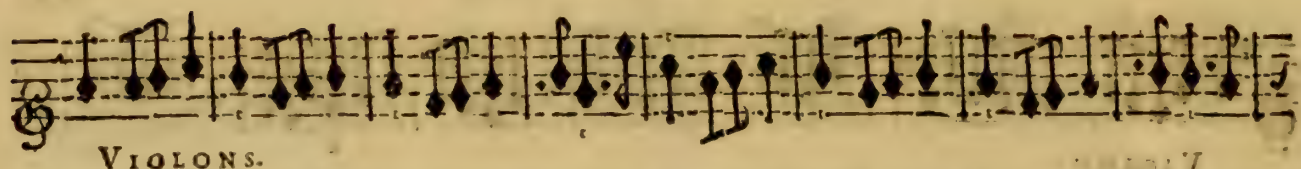


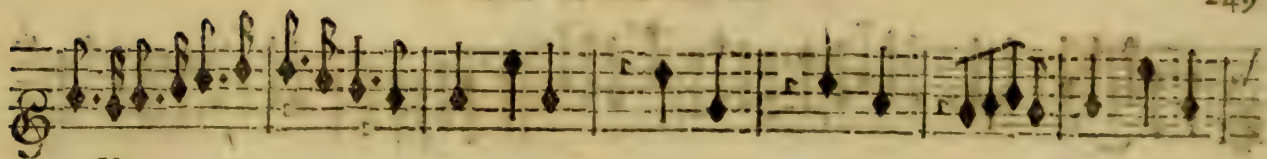
VIOLONS.



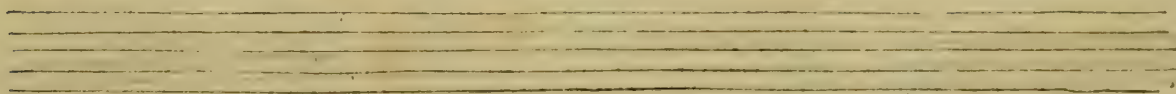
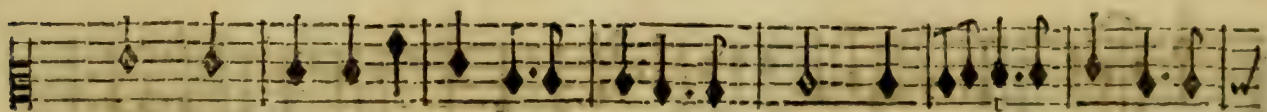
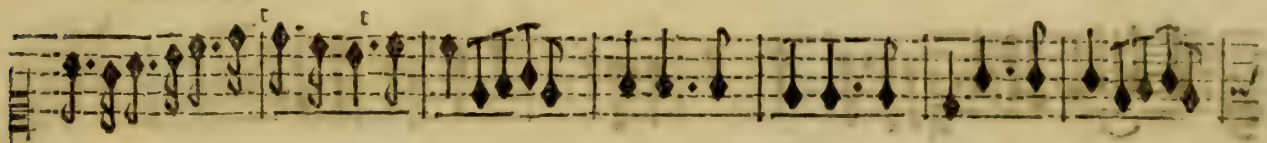
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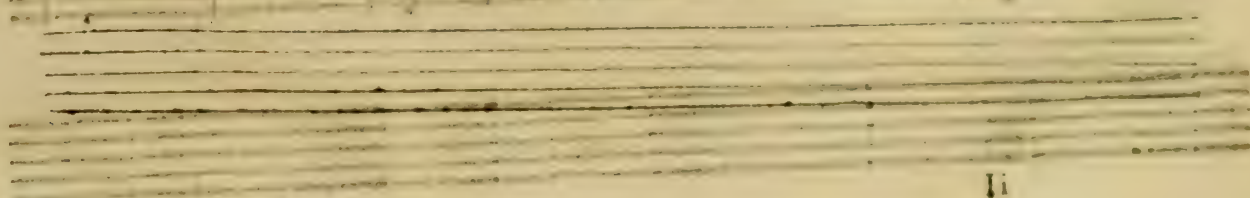
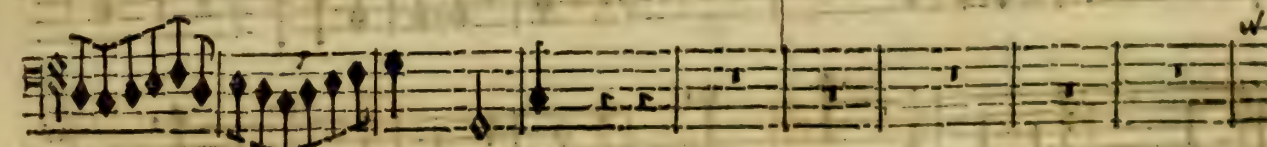
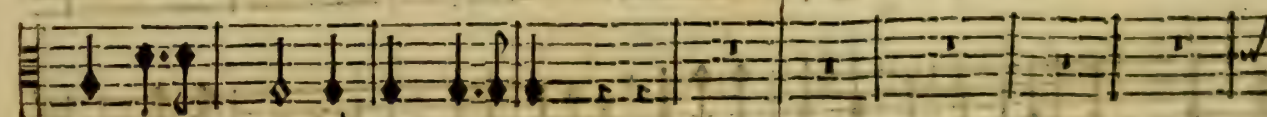
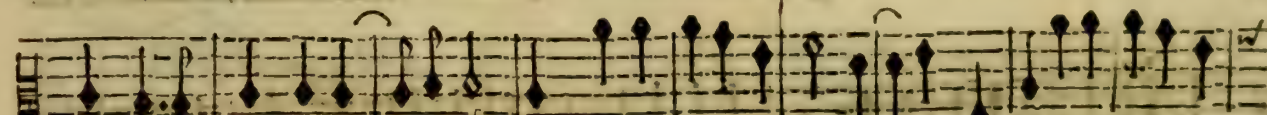


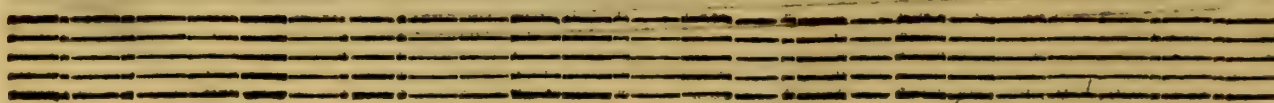
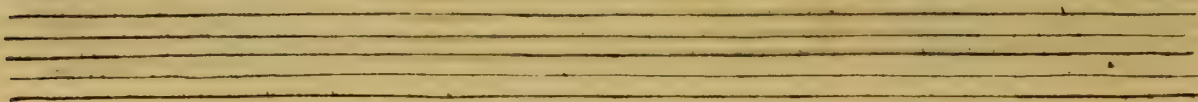
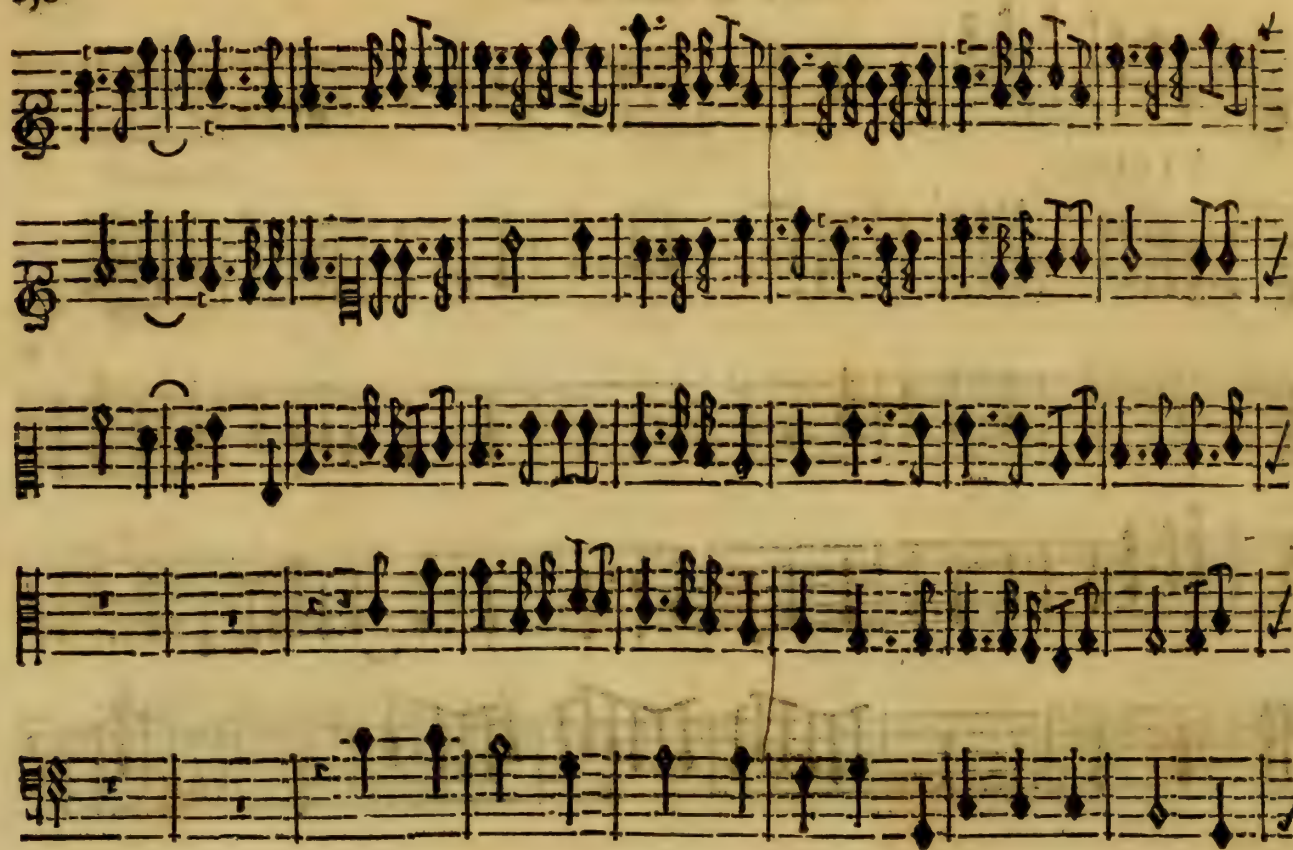


VIOLONS.



VIOLONS.



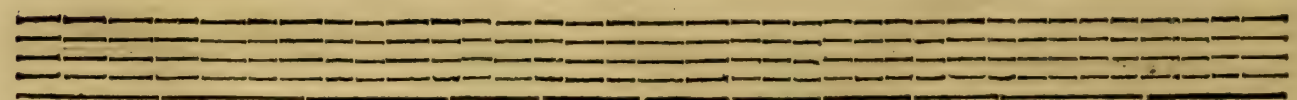
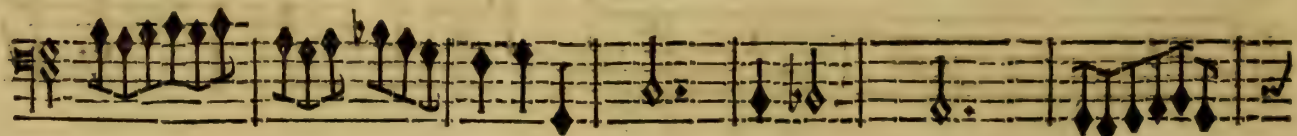
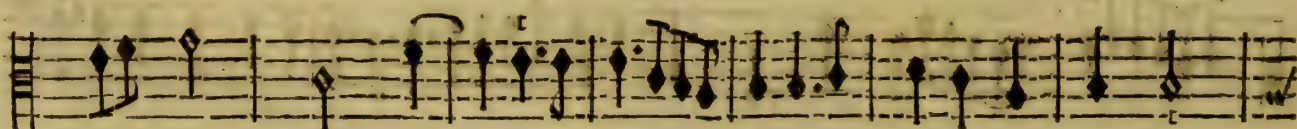
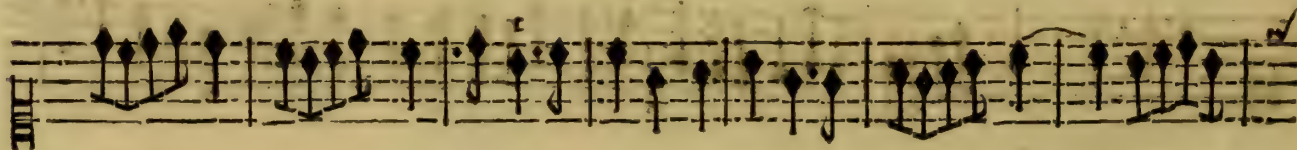
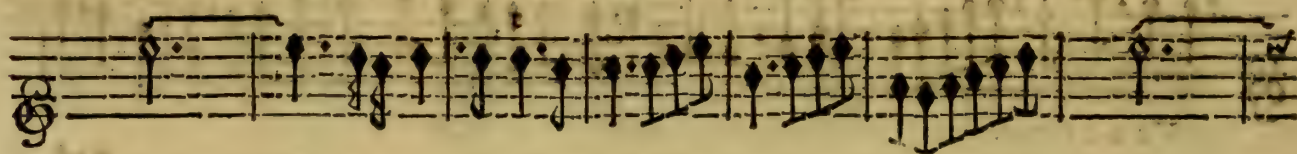
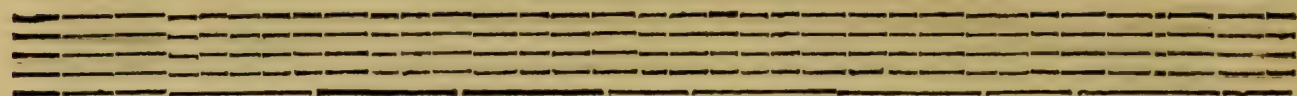
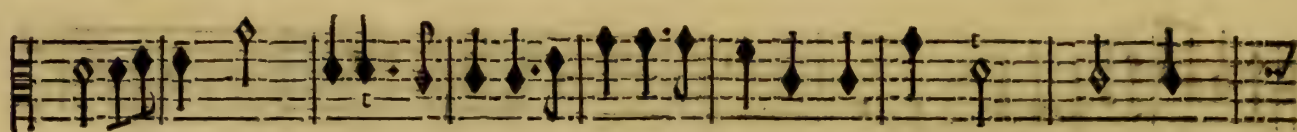
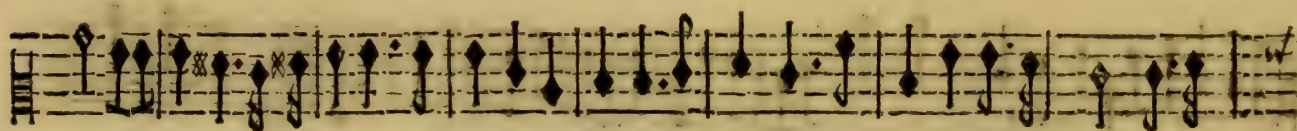


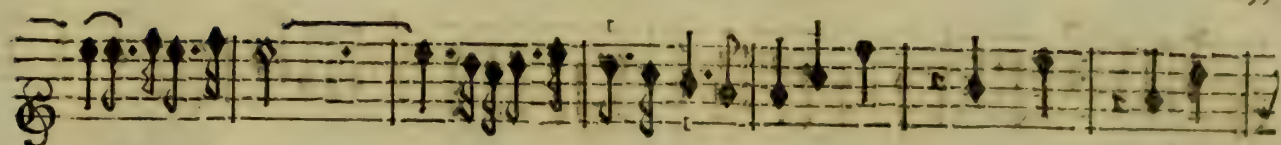
VIOLONS.

This block contains the first system of music for the Violons. It consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third, fourth, and fifth staves are also bass clefs. The music is written in a style typical of 18th-century French opera, with many beamed sixteenth and thirty-second notes.

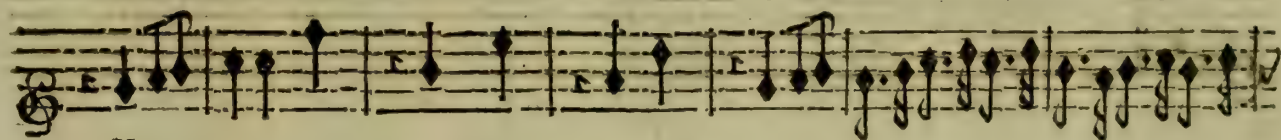
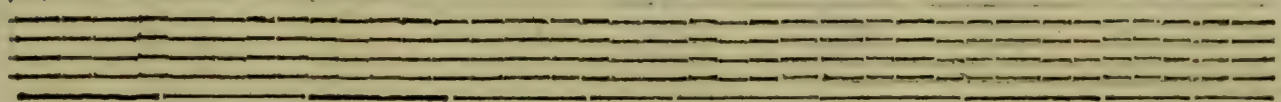
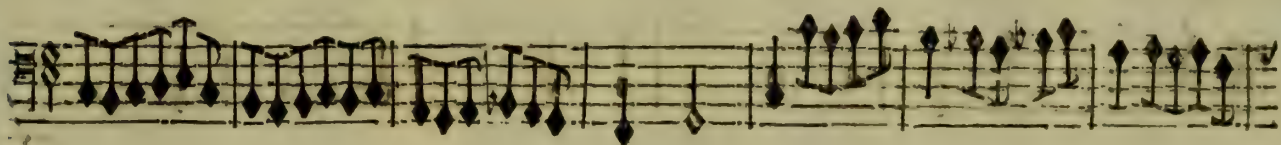
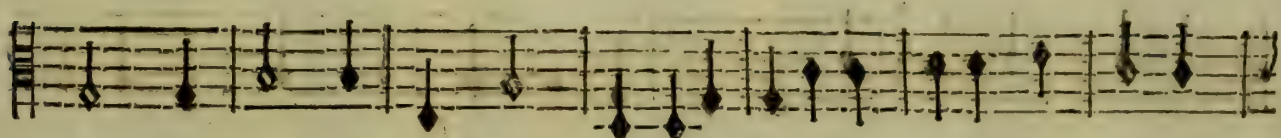
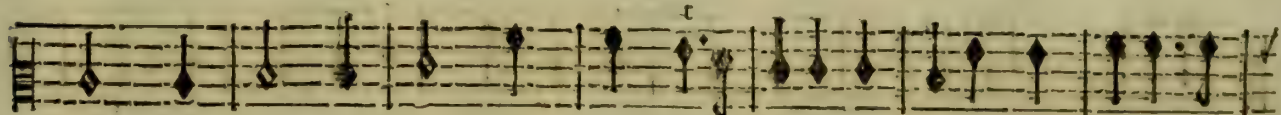
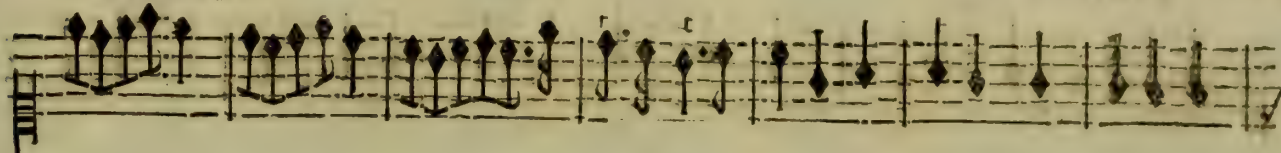
VIOLONS.

This block contains the second system of music for the Violons. It consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third, fourth, and fifth staves are also bass clefs. The music continues from the first system, maintaining the same instrumental texture.

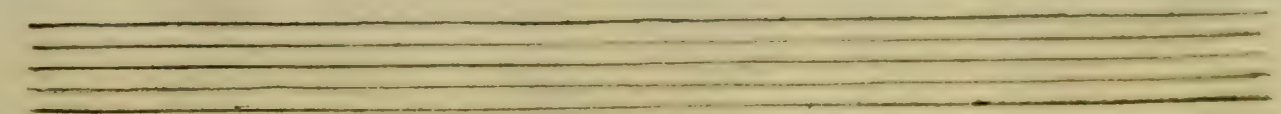
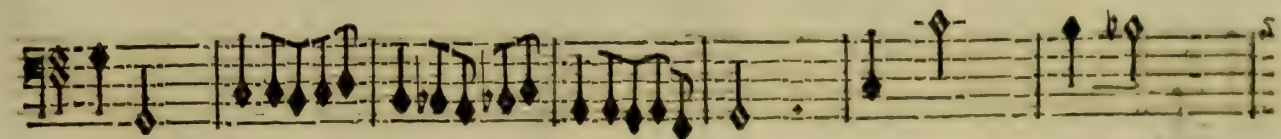
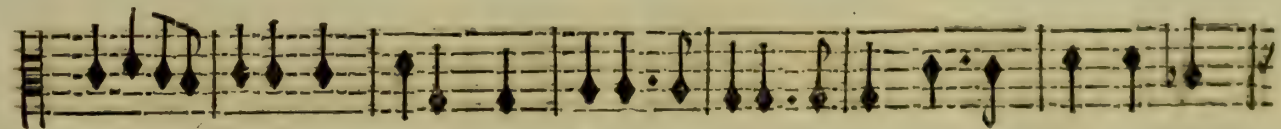
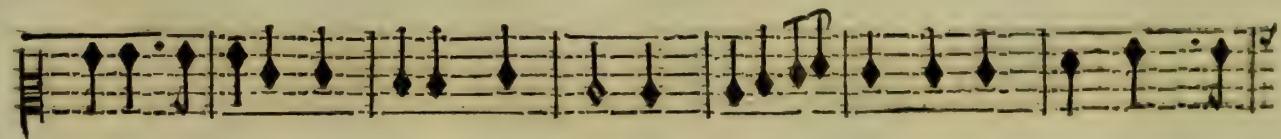
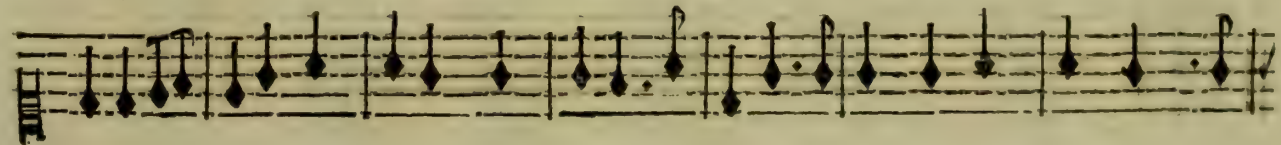


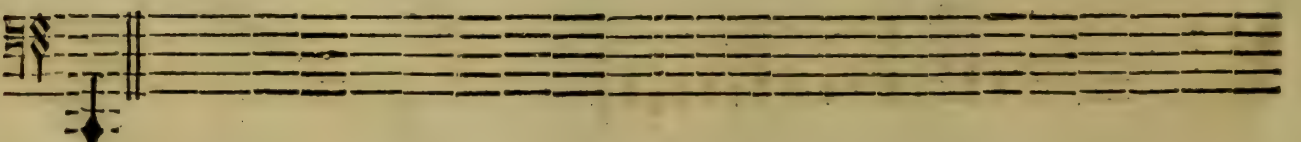
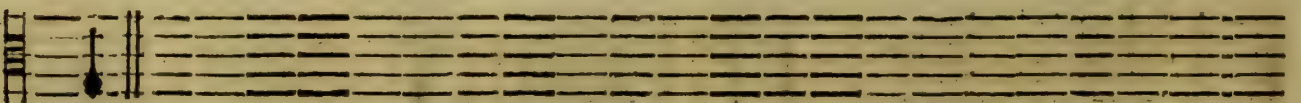
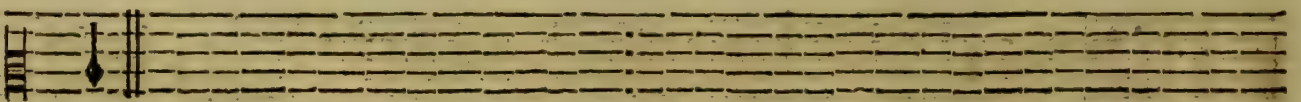
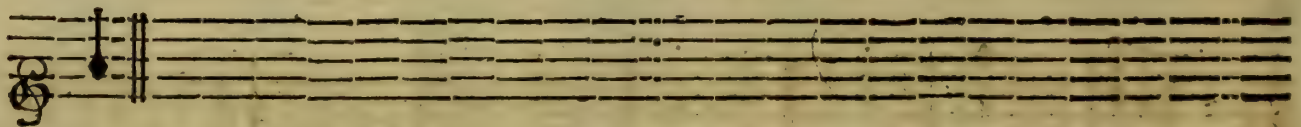
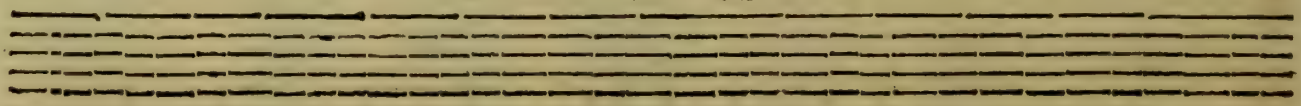
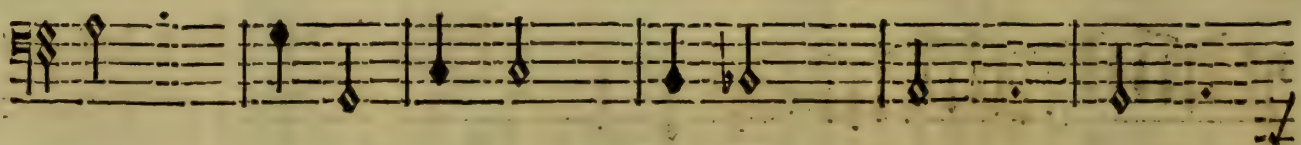
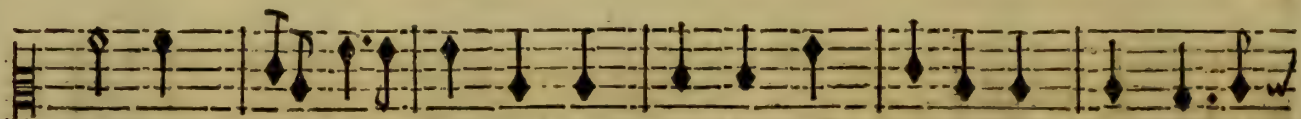
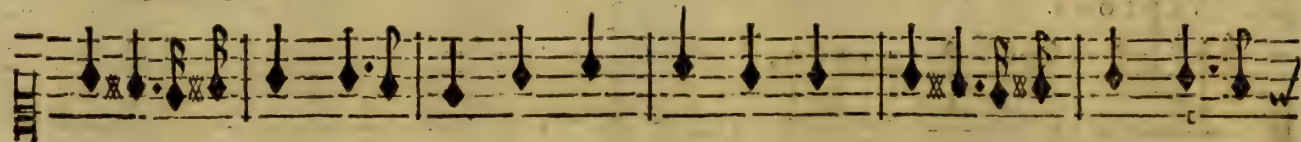


VIOLONS.

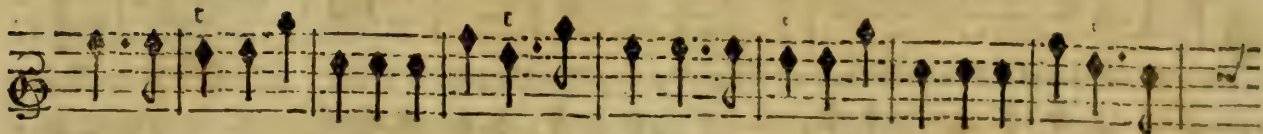


VIOLONS.

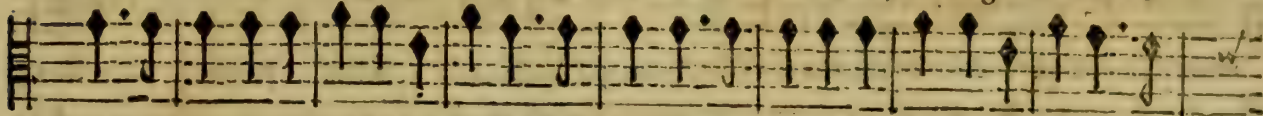




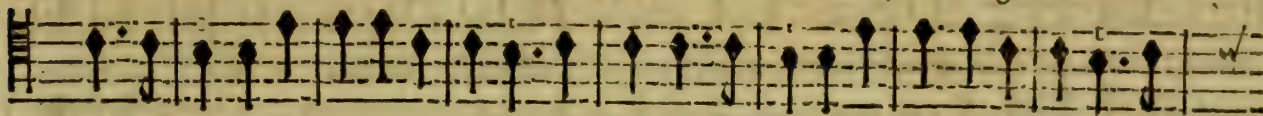
LE GRAND CHOEUR.



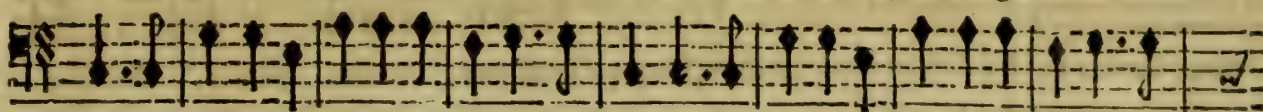
Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-



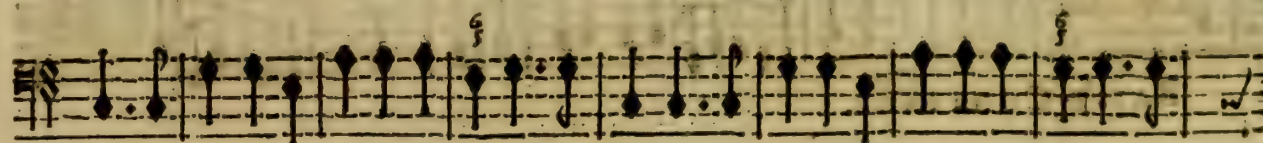
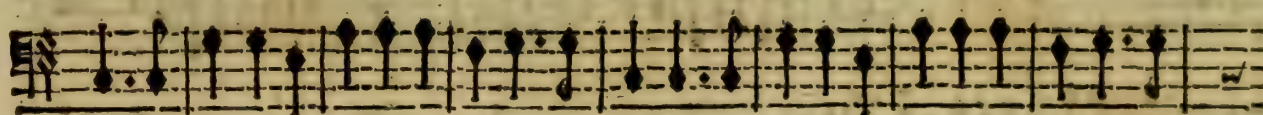
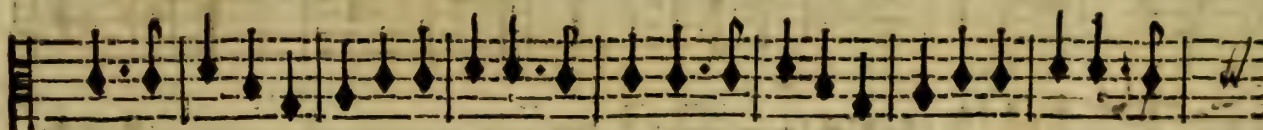
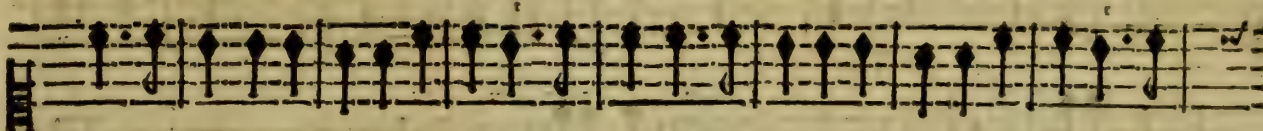
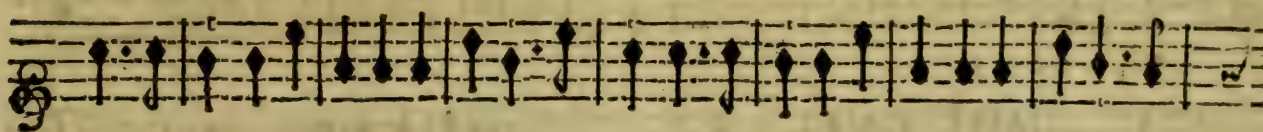
Chantons rout en ce jour La gloire del'Amour. Chantons to' en ce jour La gloire de l'A-



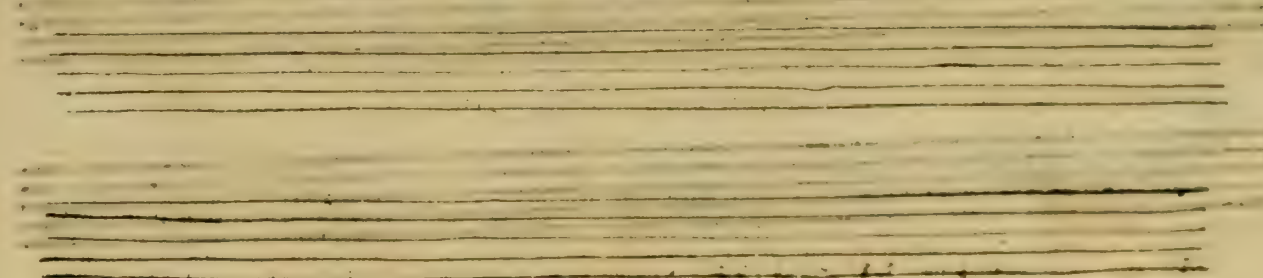
Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-

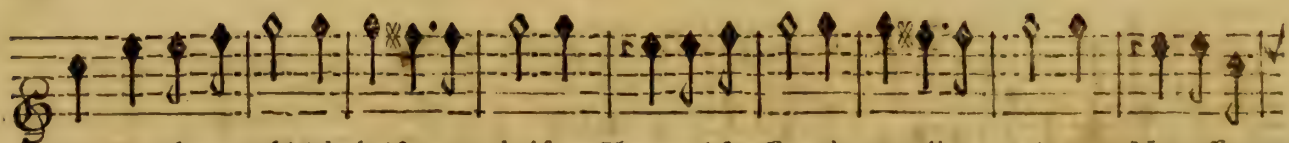


Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-

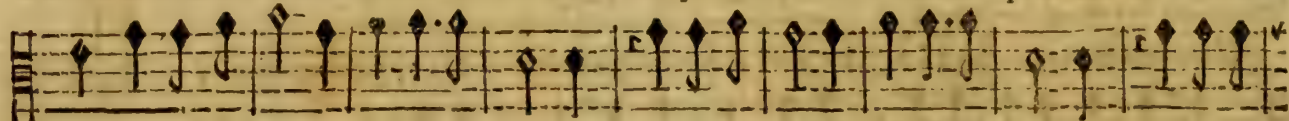


BASSE-CONTINUE.

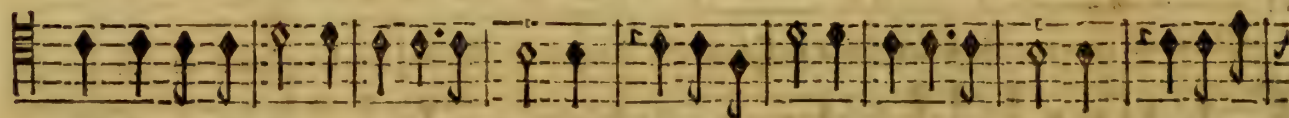




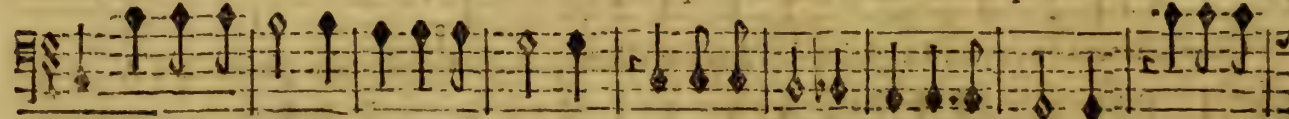
mour. Gardez-vo^s biē de briser vos chaînes, Vous qui souffrez de cruelles peines, Ne cessez



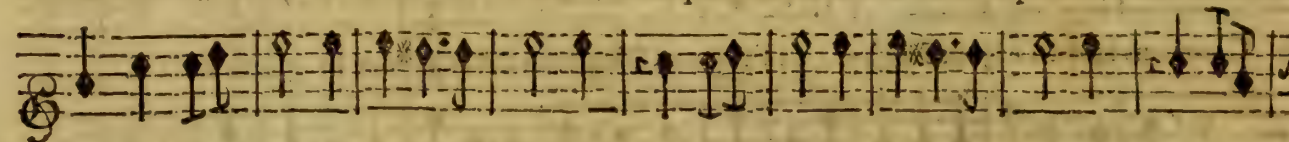
mour. Gardez-vo^s biē de briser vos chaînes, Vous qui souffrez de cruelles peines, Ne cessez



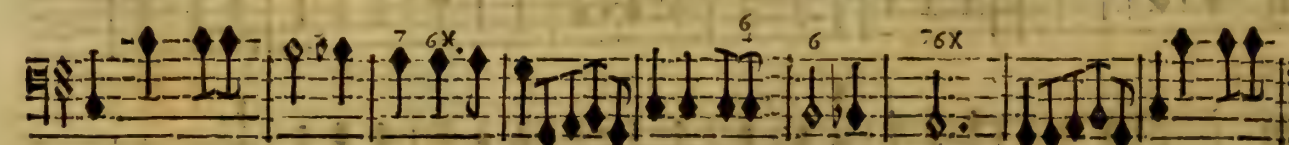
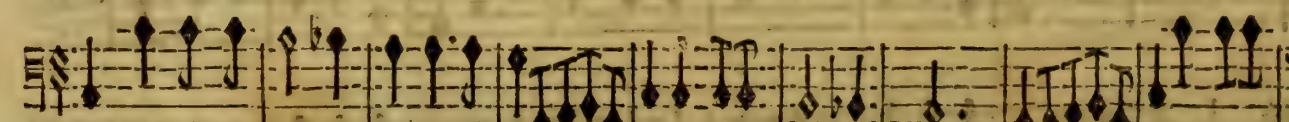
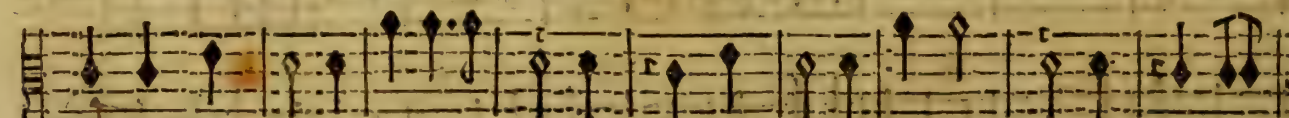
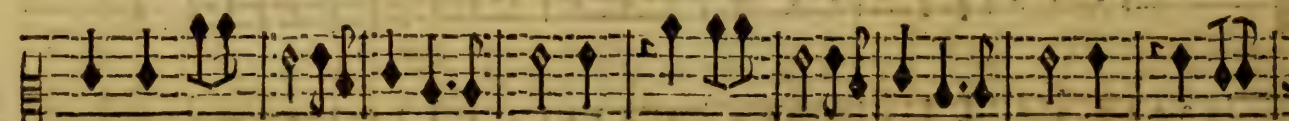
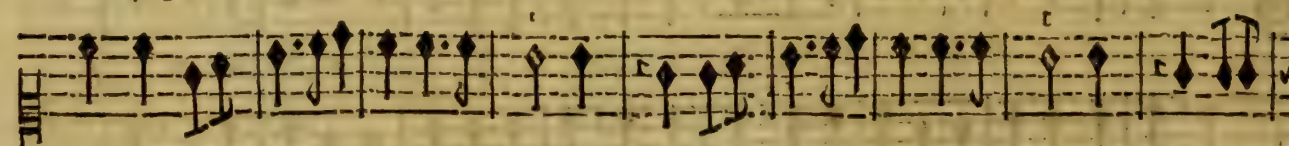
mour. Gardez-vo^s biē de briser vos chaînes, Vous qui souffrez de cruelles peines, Ne cessez



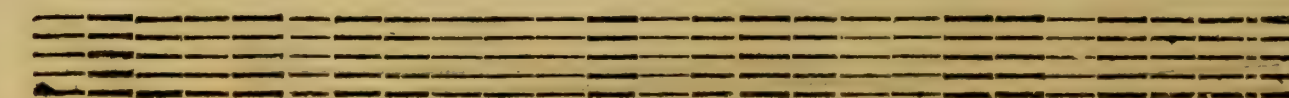
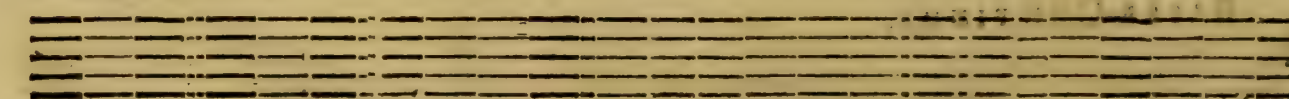
mour. Gardez-vo^s biē de briser vos chaînes, Vous qui souffrez de cruelles peines, Ne cessez

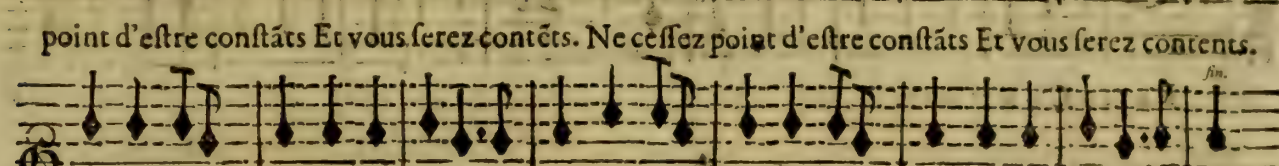
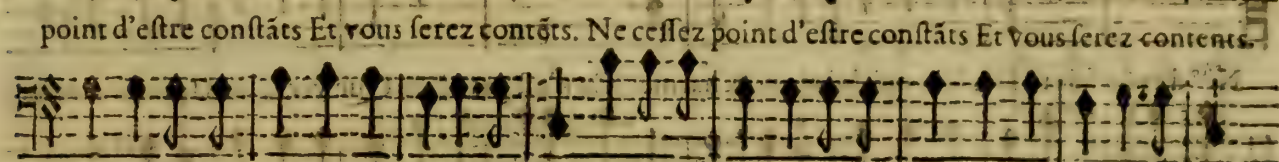
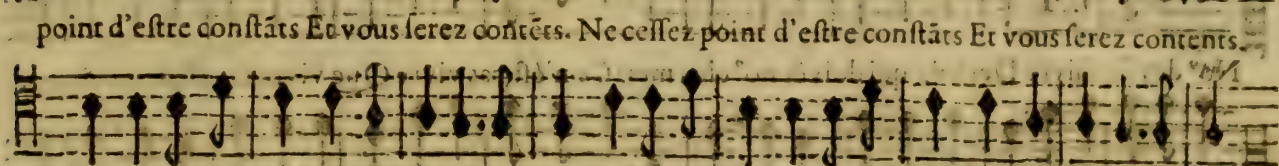
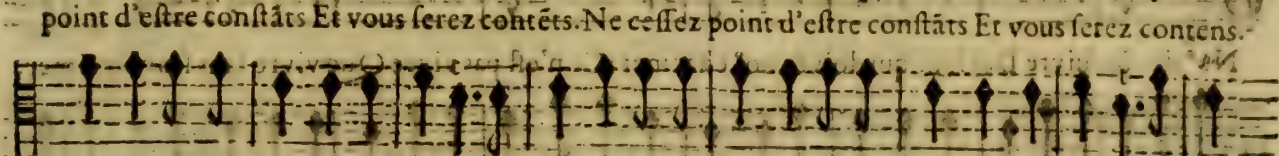


V I O L O N S.

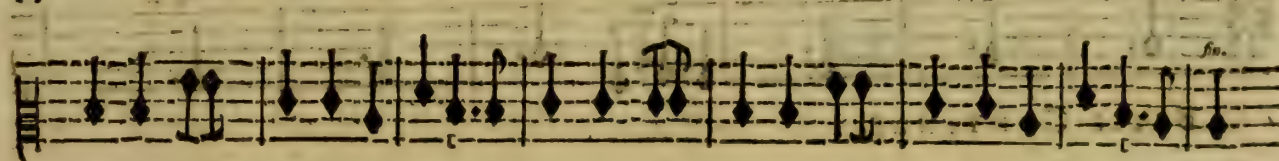
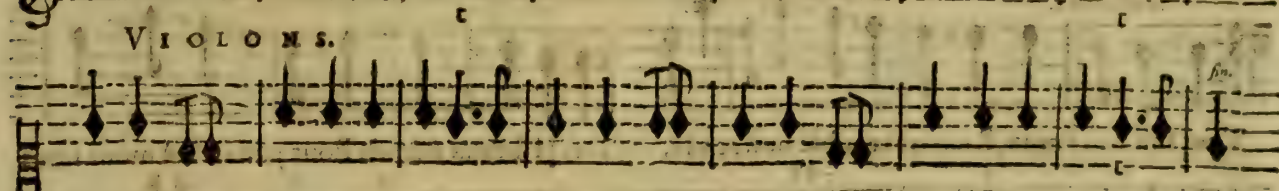


BASSE-CONTINUE.

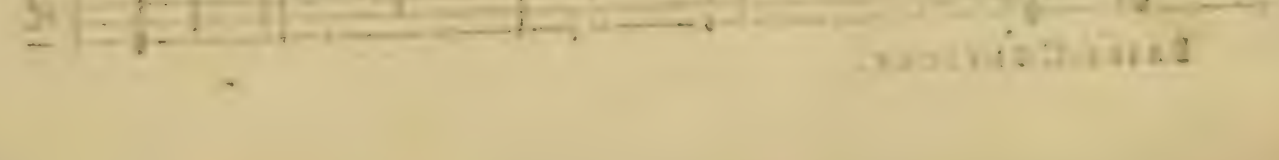
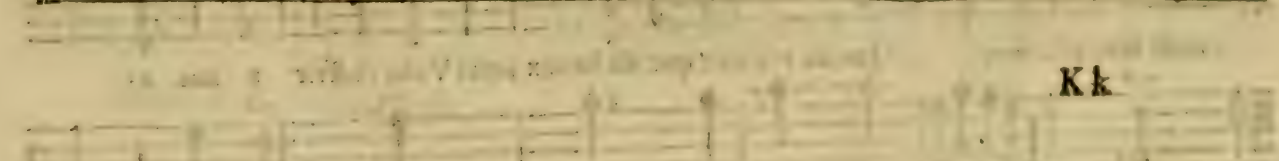
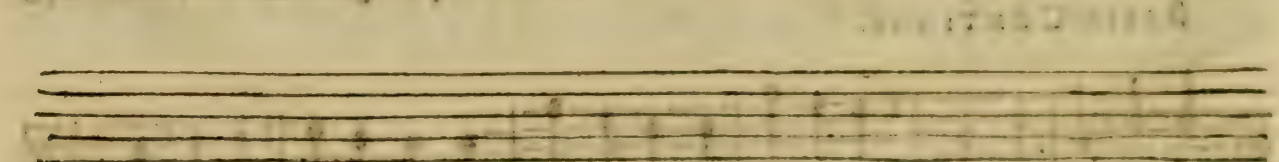
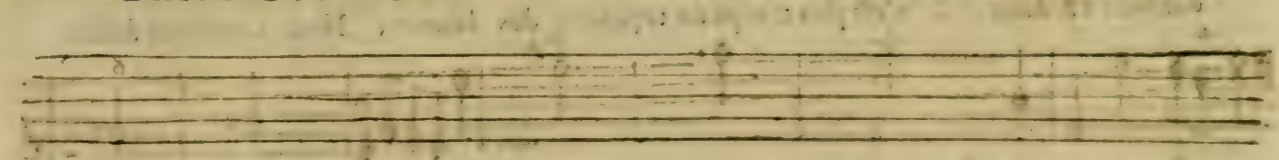




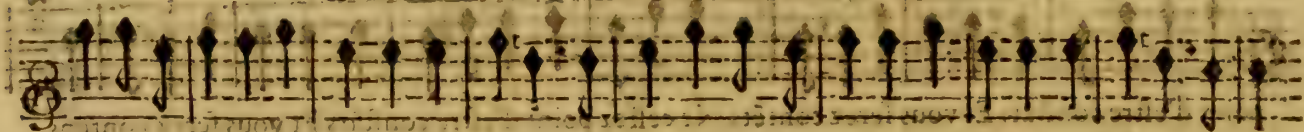
VIOLONS.



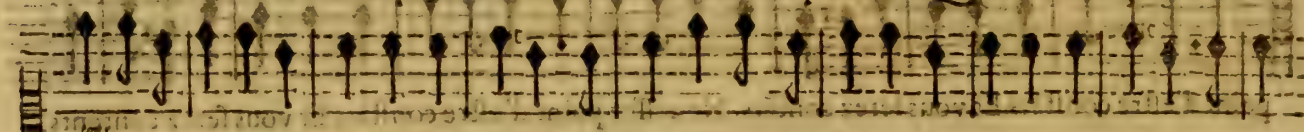
BASSE-CONTINUE.



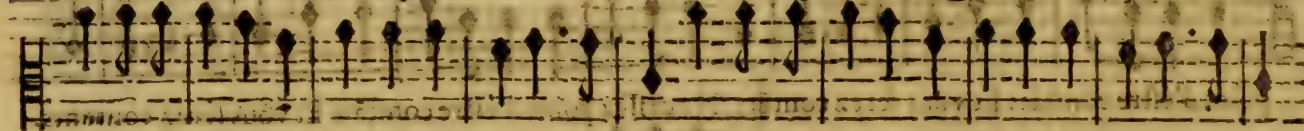
LE PETIT CHOEUR.



No^o dev^os suivre Des loix qui doiv^ont no^o charmer; Ce n'est pas vivre Que vivre sans sçavoir aimer.



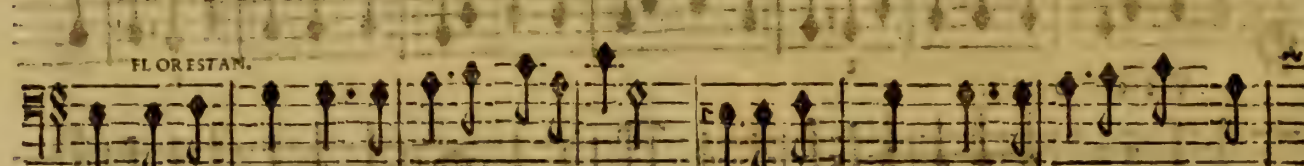
No^o dev^os suivre Des loix qui doiv^ont no^o charmer; Ce n'est pas vivre Que vivre sans sçavoir aimer.



No^o dev^os suivre Des loix qui doiv^ont no^o charmer; Ce n'est pas vivre Que vivre sans sçavoir aimer.



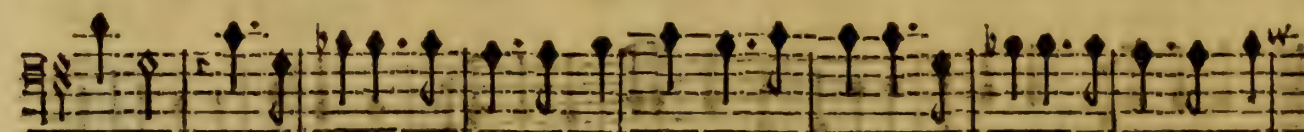
BASSE-CONTINUE.



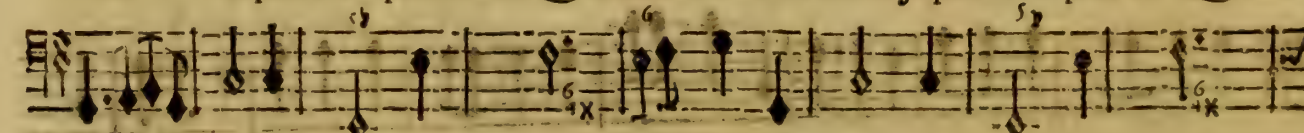
Tout suit nos vœux, Rien ne trouble nostre vie, Des pl^o beaux nœuds Pour jamais l'Amour nous



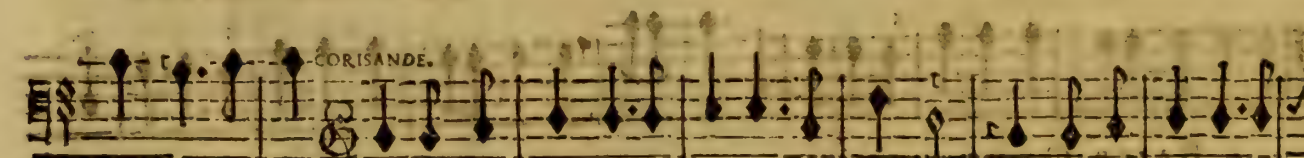
BASSE-CONTINUE.



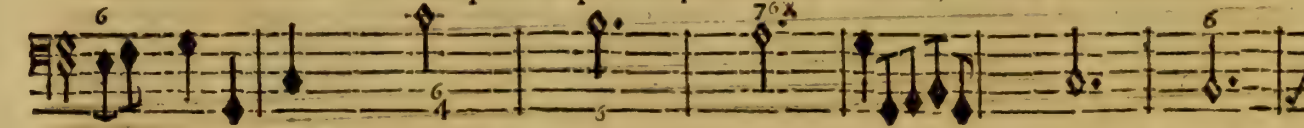
lie; Je puis vivre pour vous, Que mon bon-heur est doux. Je puis vivre pour vo^o Que mon



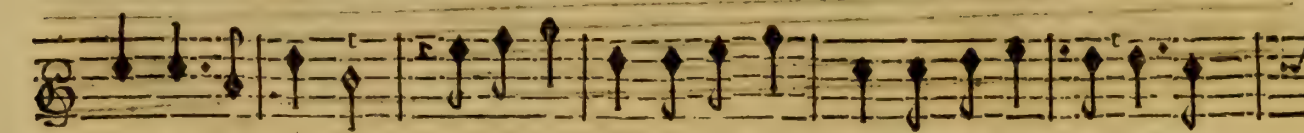
BASSE-CONTINUE.



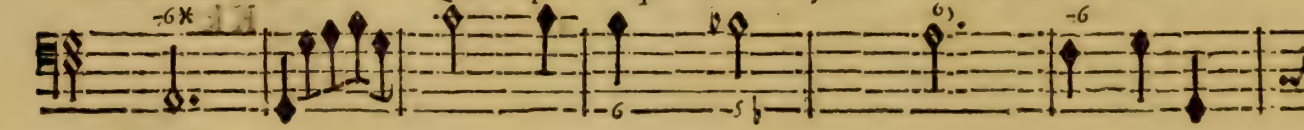
bonheur est doux. Il n'est plus temps de repandre des larmes, Nous aimerons desor-



BASSE-CONTINUE.



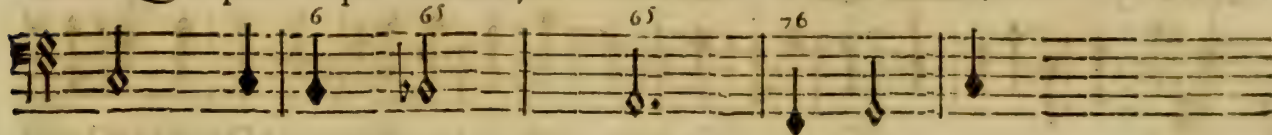
mais sans allarmes; Que de plaisirs! que de beaux jours Vont s'offrir a nos a-



BASSE-CONTINUE.

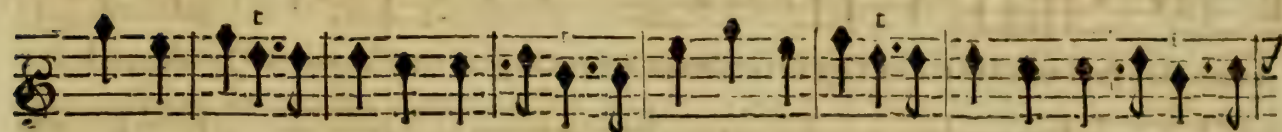


mours! Que de plaisirs! que de beaux jours Vont s'offrir à nos amours!

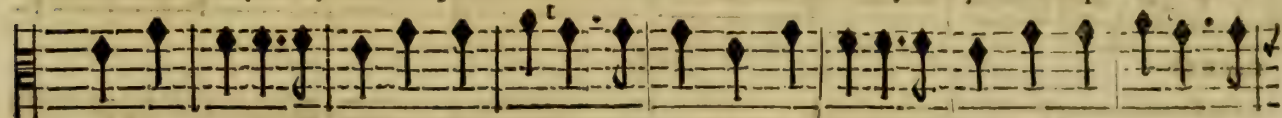


BASSE-CONTINUE.

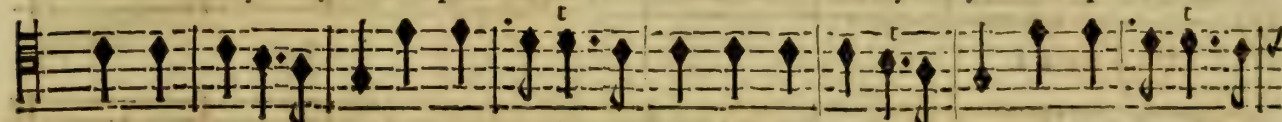
LE GRAND CHOEUR.



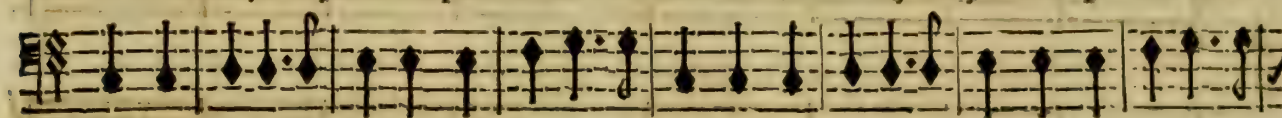
Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



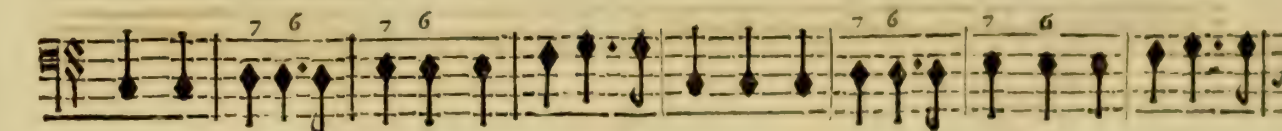
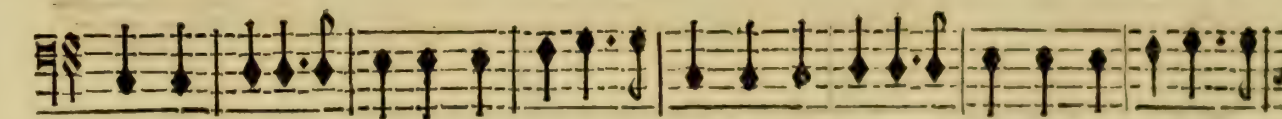
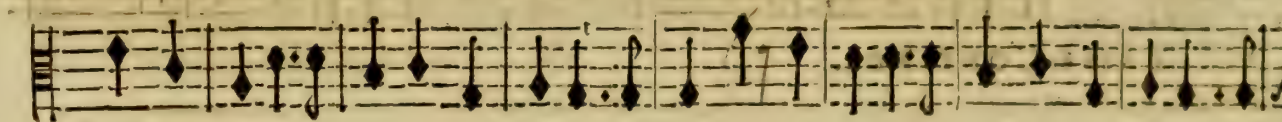
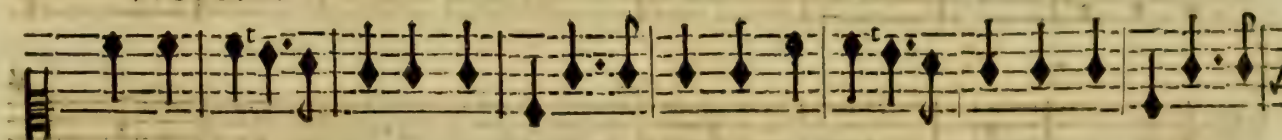
Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre

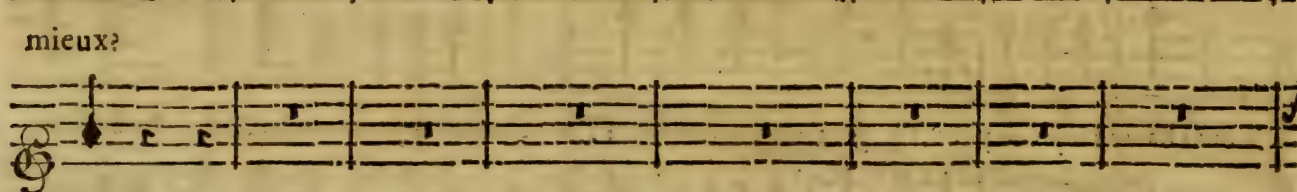
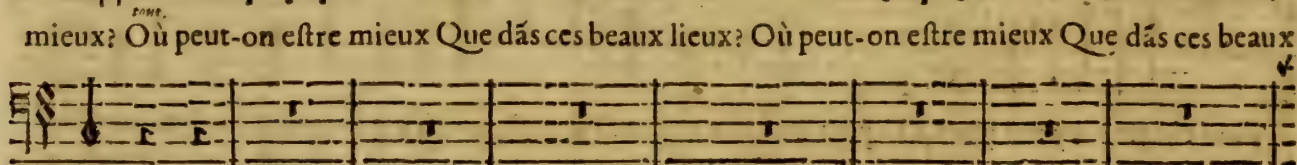
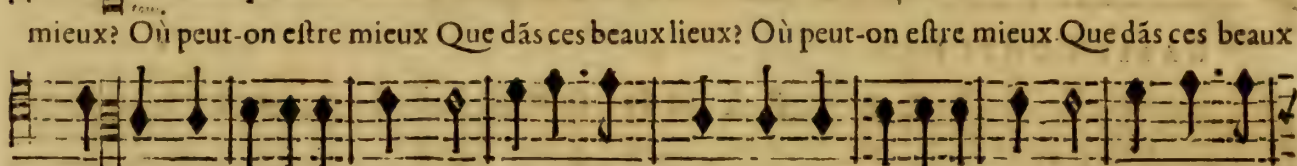
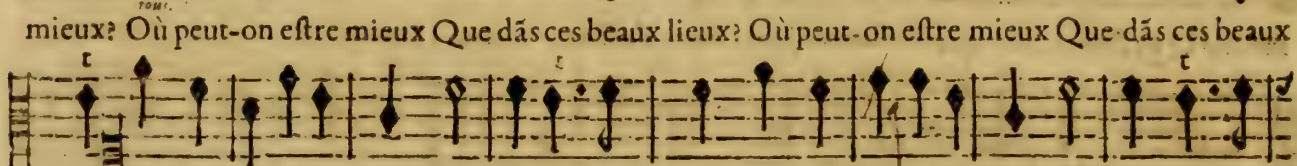


VIOLONS.

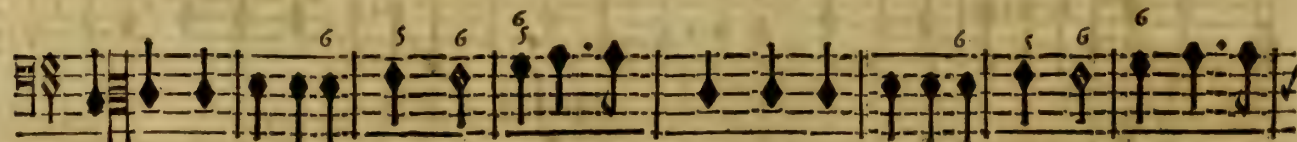
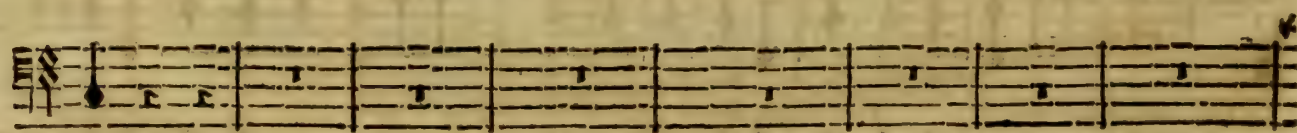
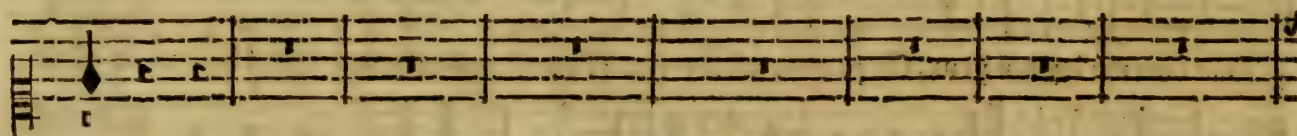


BASSE-CONTINUE.

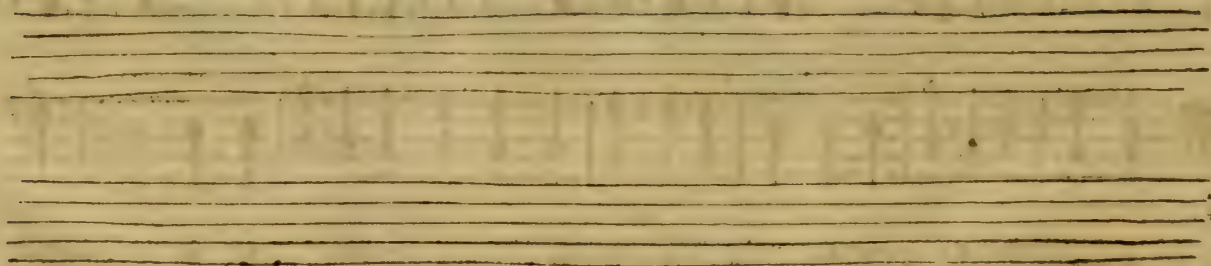
Kk ij

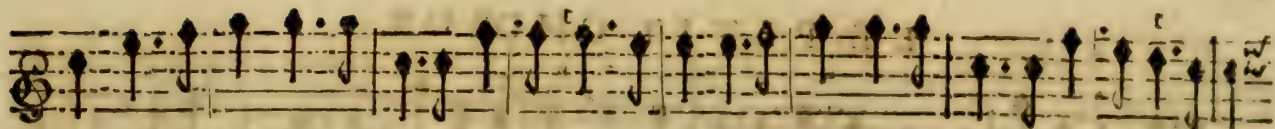


VIOLONS.

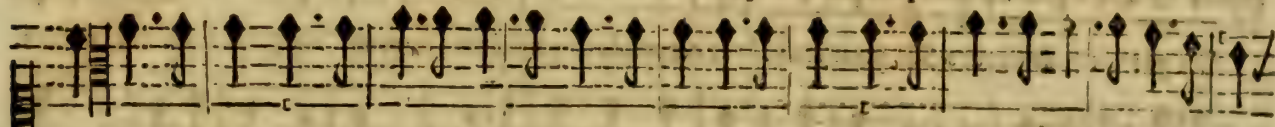


BASSE-CONTINUE.

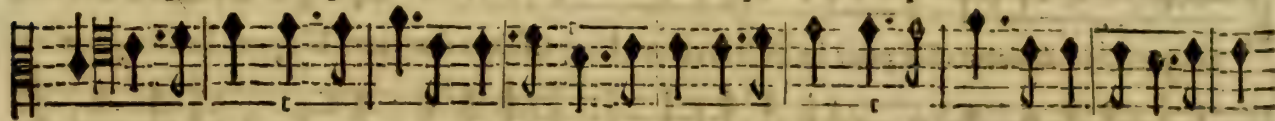




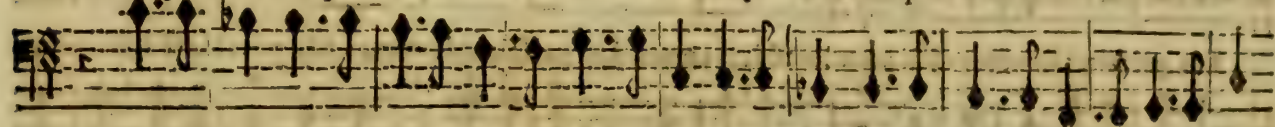
lieux? Les pl^e charmâts plaisirs Suivrôt to^e nos desirs. Les pl^e charmâts plaisirs Suivrôt to^e nos desirs.



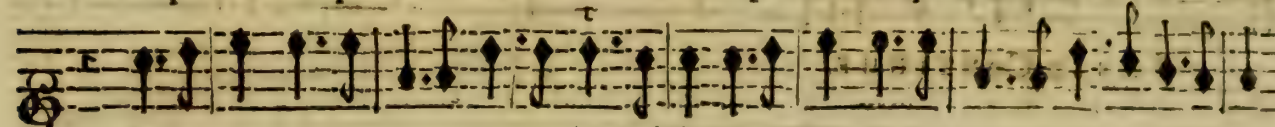
lieux? Les pl^e charmâts plaisirs Suivrôt to^e nos desirs. Les pl^e charmâts plaisirs Suivrôt to^e nos desirs.



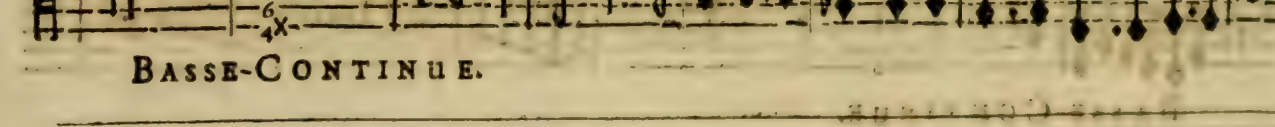
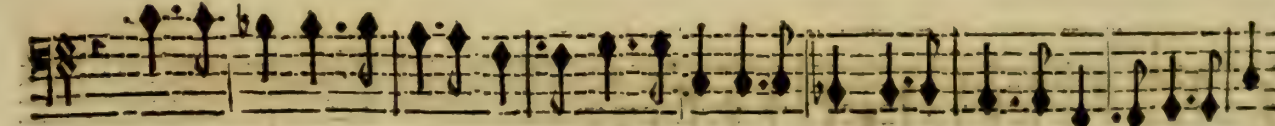
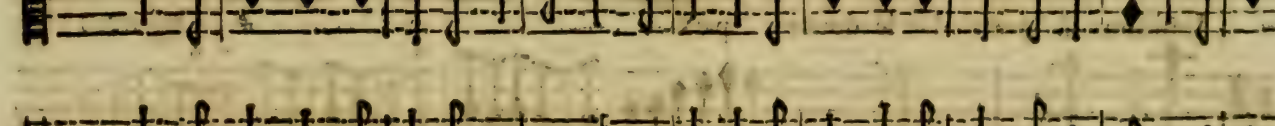
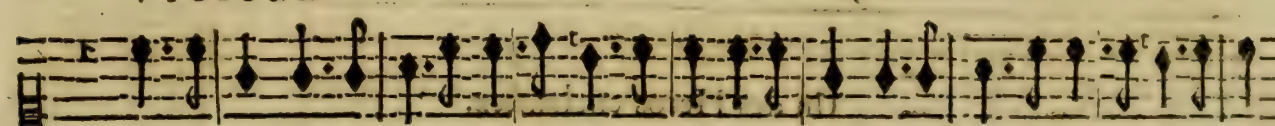
lieux? Les pl^e charmâts plaisirs Suivrôt to^e nos desirs. Les pl^e charmâts plaisirs Suivrôt to^e nos desirs.



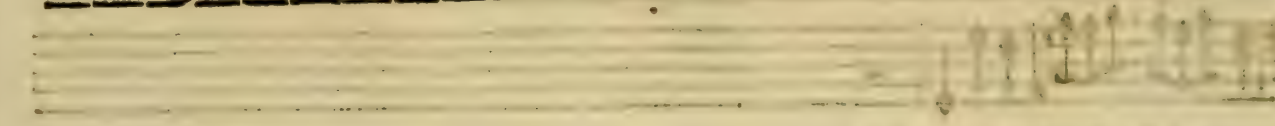
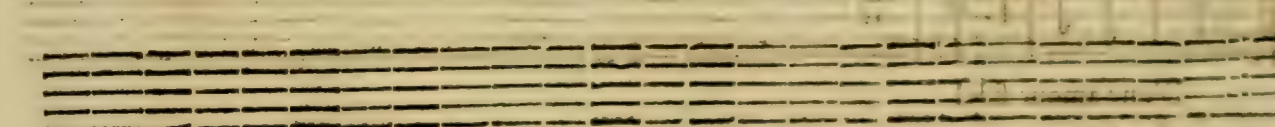
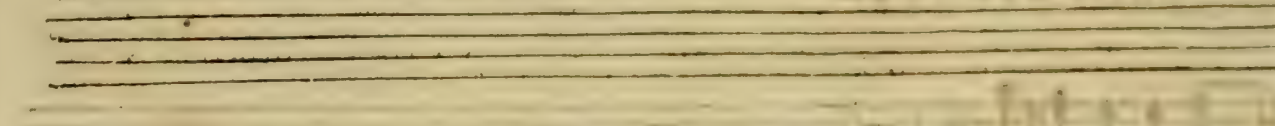
Les pl^e charmâts plaisirs Suivrôt to^e nos desirs. Les pl^e charmâts plaisirs Suivrôt to^e nos desirs.



V I O L O N S.

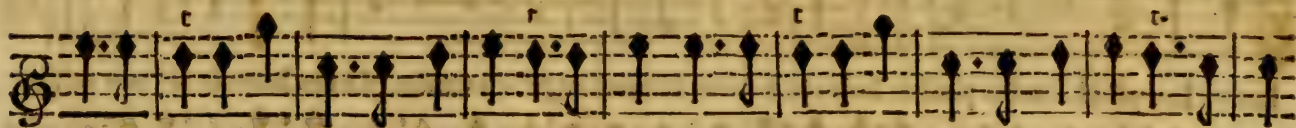


BASSE-CONTINUE.

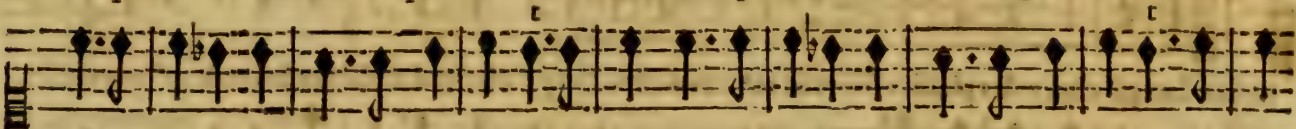


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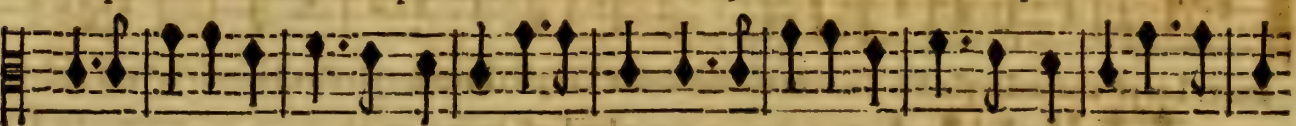
L E P E T I T C H O E U R.



Les parfaites douceurs Sôt pour les tēdres cœurs. Les parfaites douceurs Sôt pour les tēdres cœurs.



Les parfaites douceurs Sôt pour les tēdres cœurs. Les parfaites douceurs Sôt pour les tēdres cœurs.

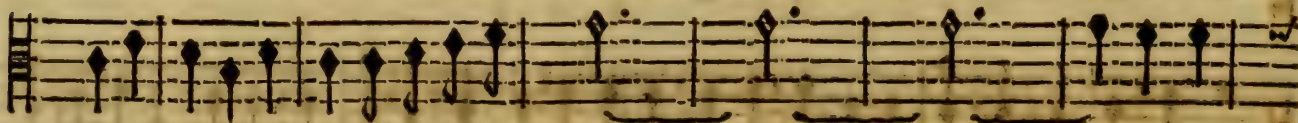


Les parfaites douceurs Sôt pour les tēdres cœurs. Les parfaites douceurs Sôt pour les tēdres cœurs.

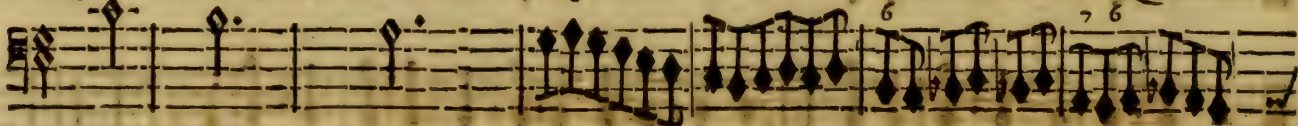


BASSE-CONTINUE.

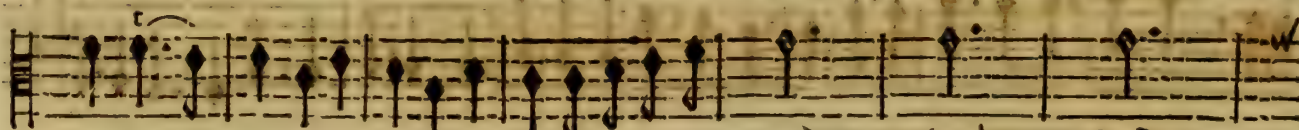
Un des Heros enchantez.



Jouïssons à jamais De la douce paix Qui nous:



BASSE-CONTINUE.



appel- le. Jouïssons à jamais De la douce paix



BASSE-CONTINUE.



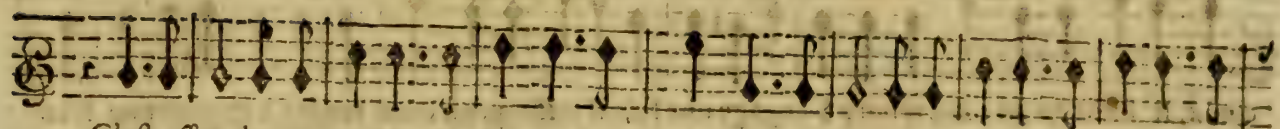
D'une amour fidel-



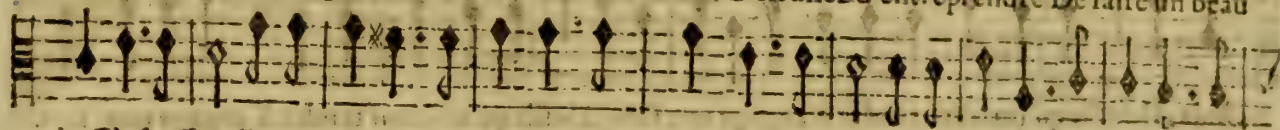
BASSE-CONTINUE.

TRAGÉDIE.
LE GRAND CHOEUR.

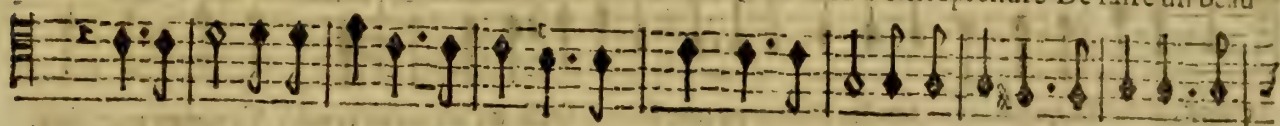
263



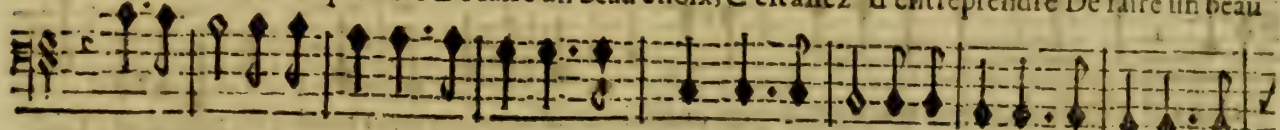
C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



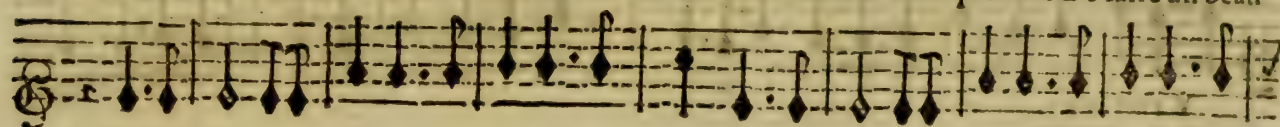
le. C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



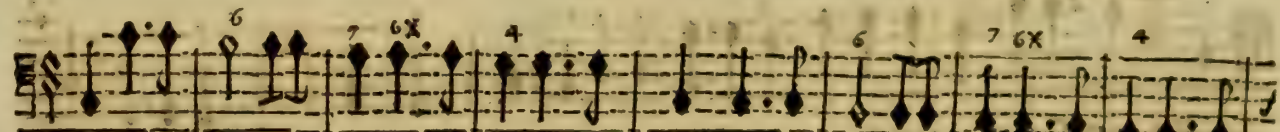
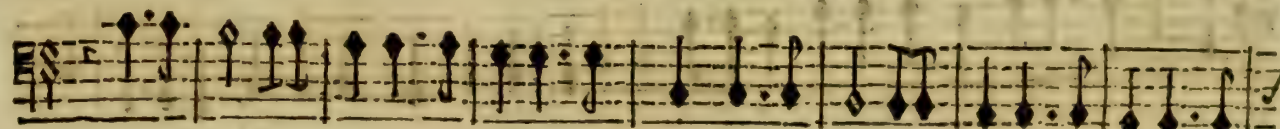
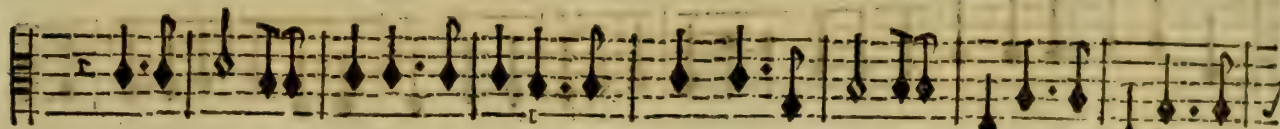
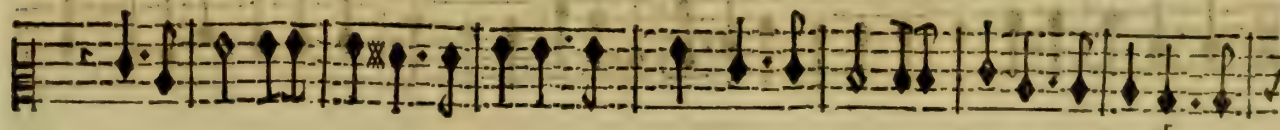
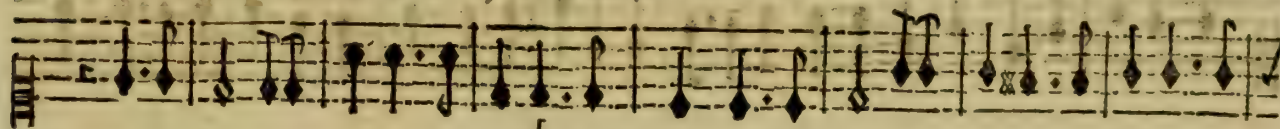
C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



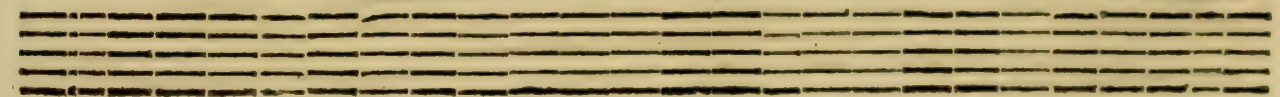
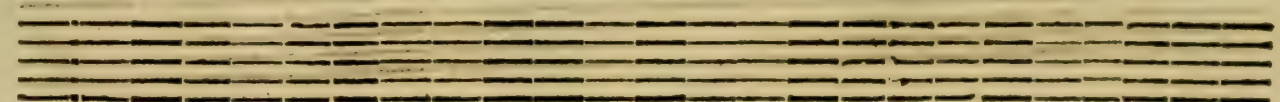
C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau

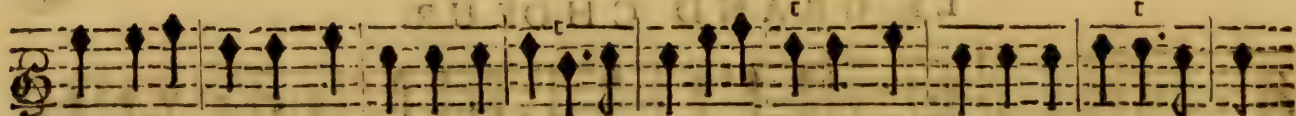


VIOLENS.



BASSE-CONTINUE.

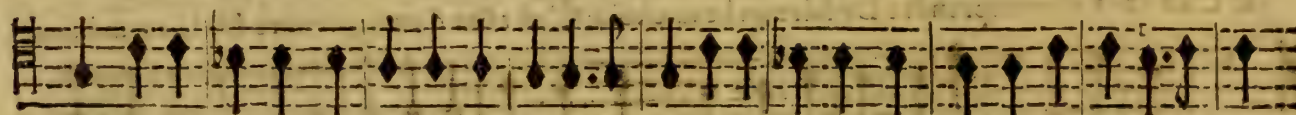




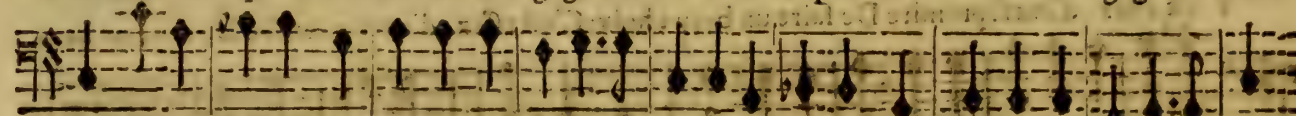
choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.



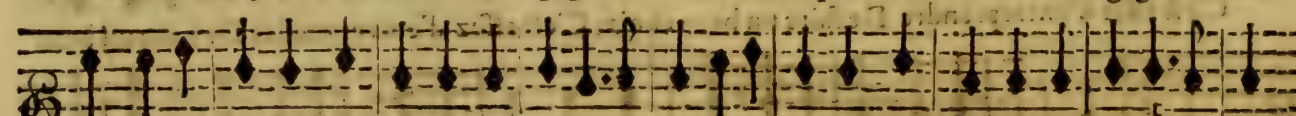
choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.



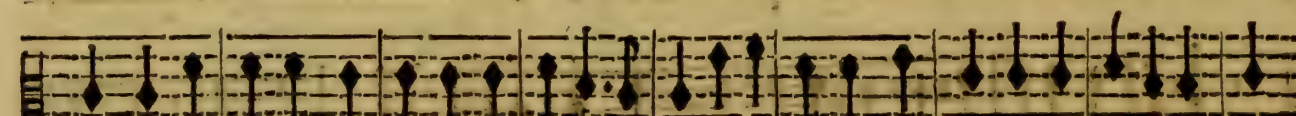
choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.



choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.



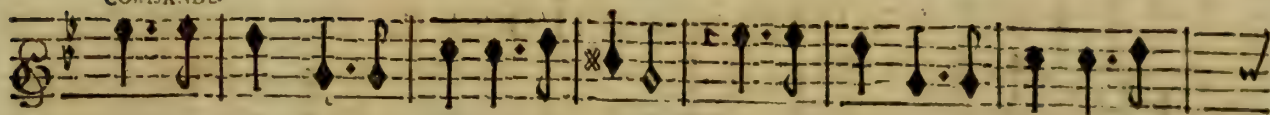
VIOLONS.



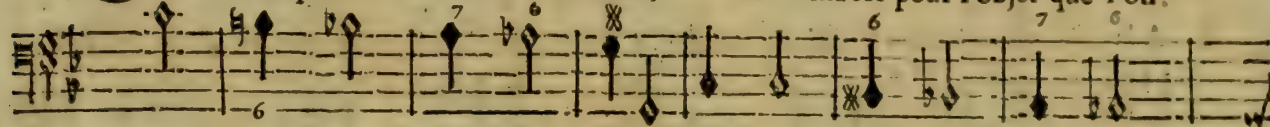
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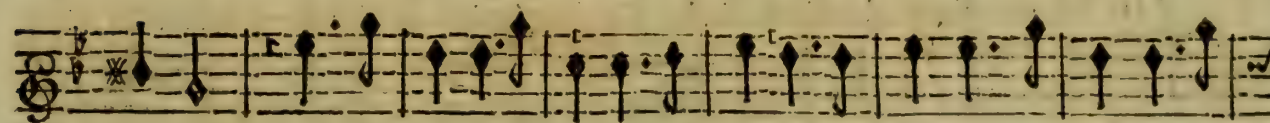
CORISANDE.



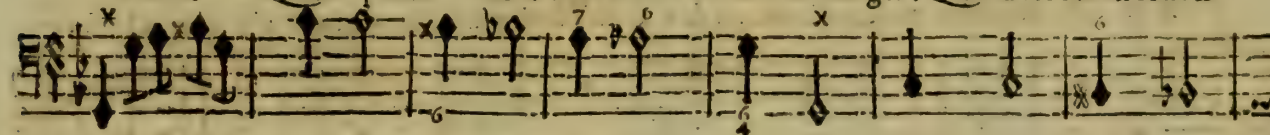
Quel tourment, quand l'amour est extrême, De trembler pour l'objet que l'on



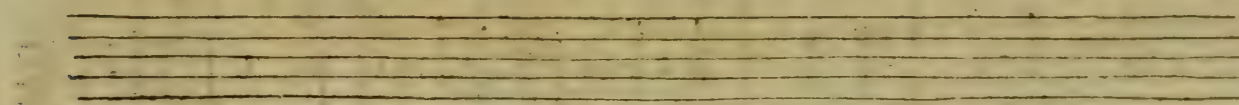
BASSE-CONTINUE.



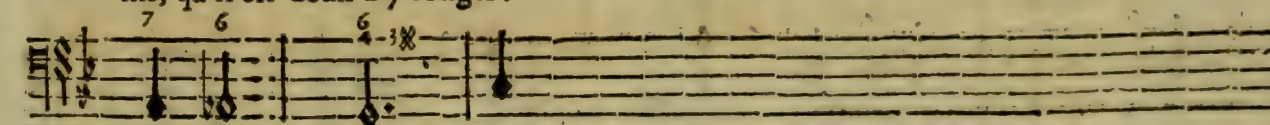
aime! Quel plaisir de se voir hors d'un mortel danger! Quand les maux sont fi-



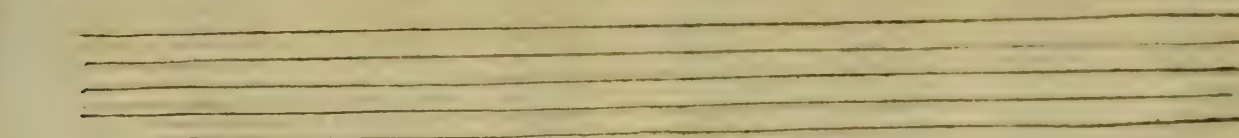
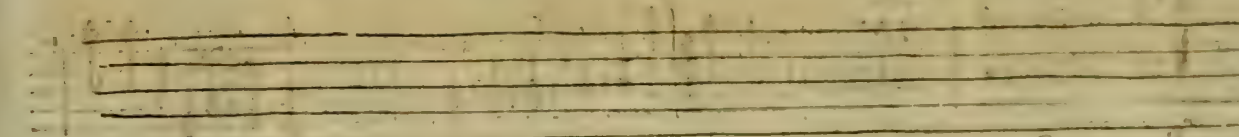
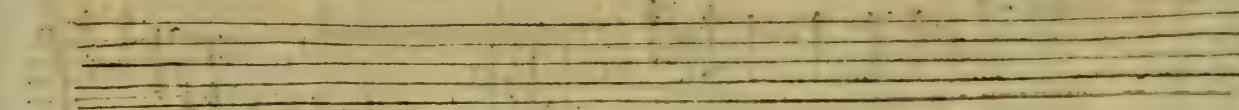
BASSE-CONTINUE.



nis, qu'il est doux d'y songer!



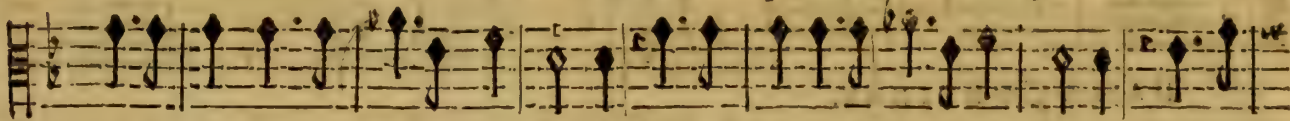
BASSE-CONTINUE.



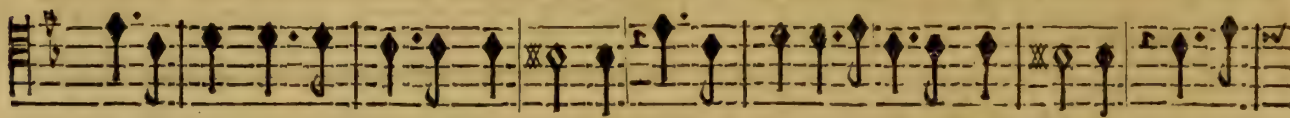
LE GRAND CHOEUR.



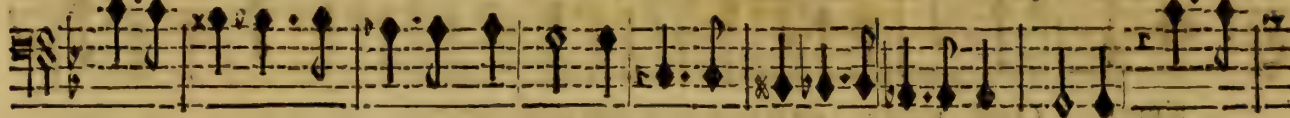
A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On fui-



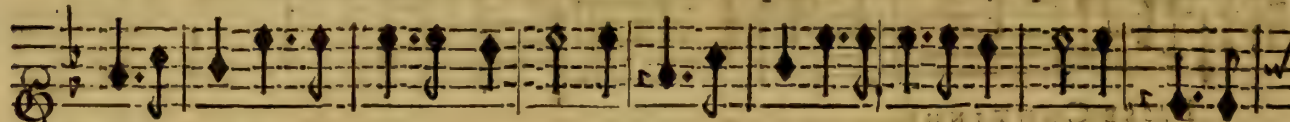
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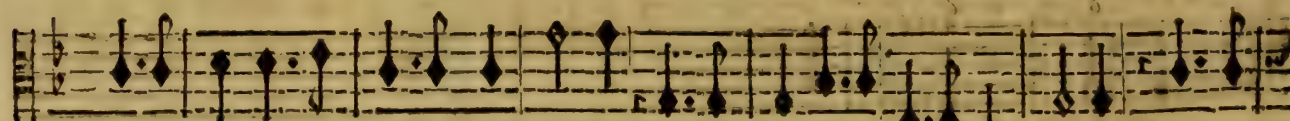
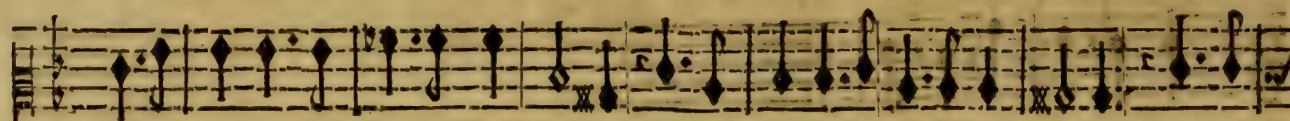
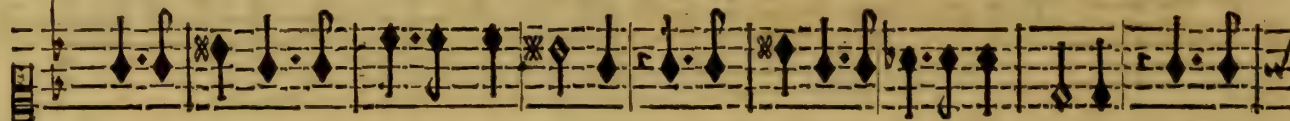
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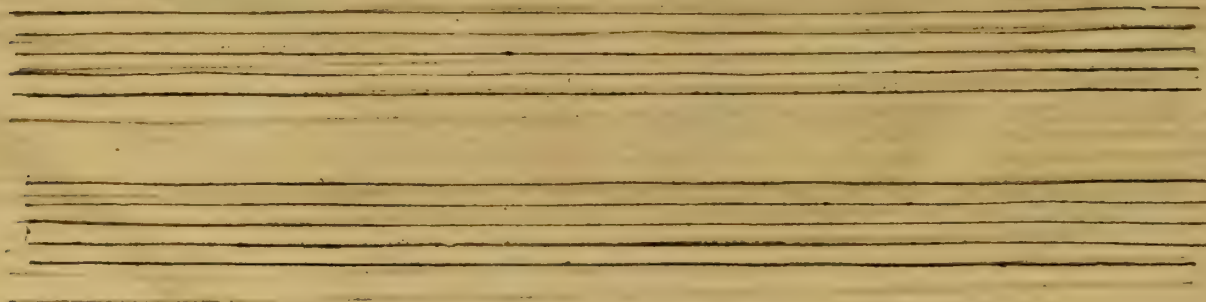
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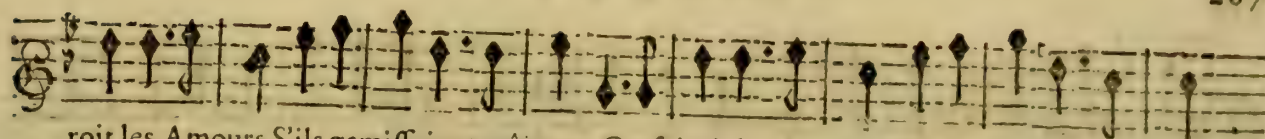


VIOLONS.

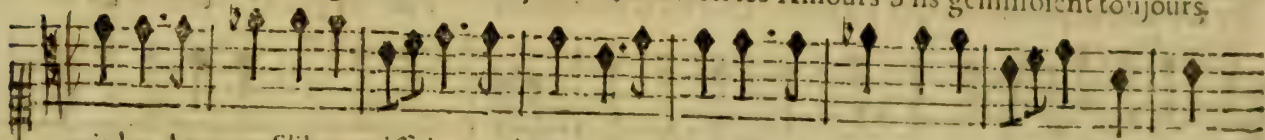


BASSE-CONTINUE.

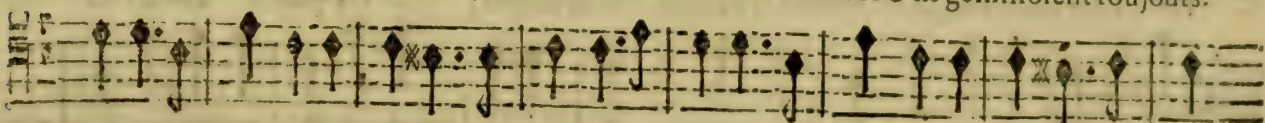




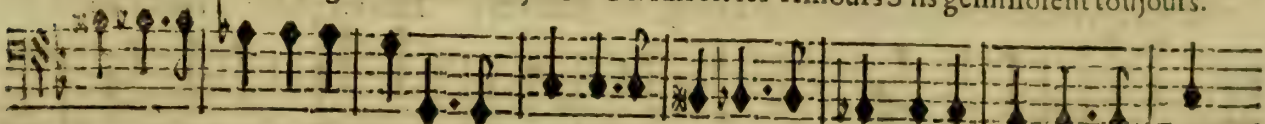
roit les Amours S'ils gémissoient toujours. On fuirait les Amours S'ils gémissoient toujours.



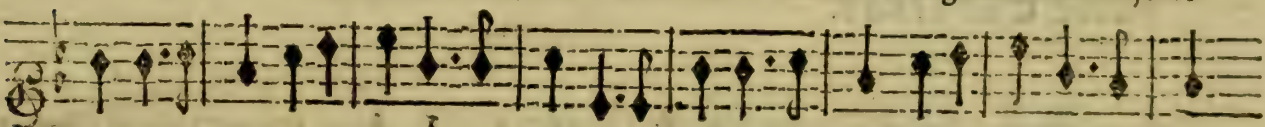
roit les Amours S'ils gémissoient toujours. On fuirait les Amours S'ils gémissoient toujours.



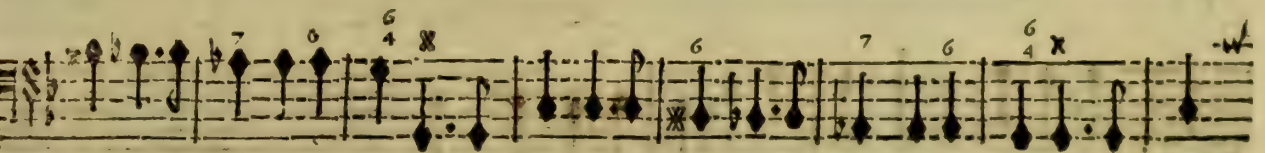
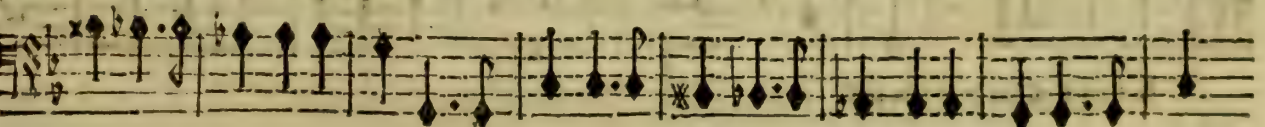
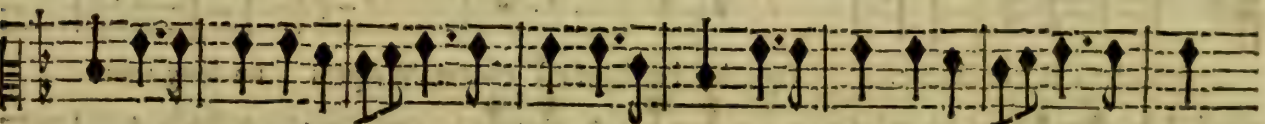
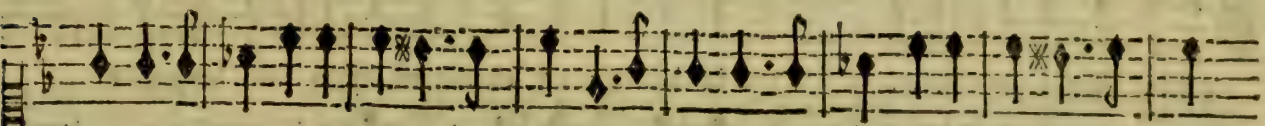
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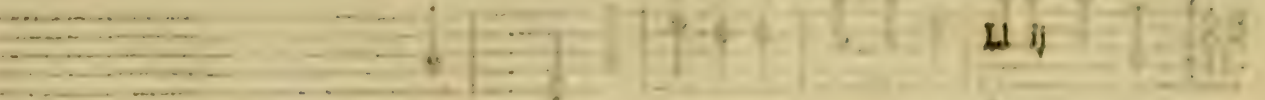
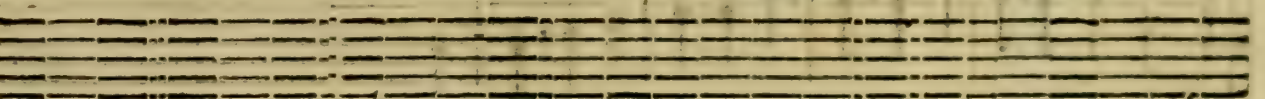
roit les Amours S'ils gémissoient toujours. On fuirait les Amours S'ils gémissoient toujours.

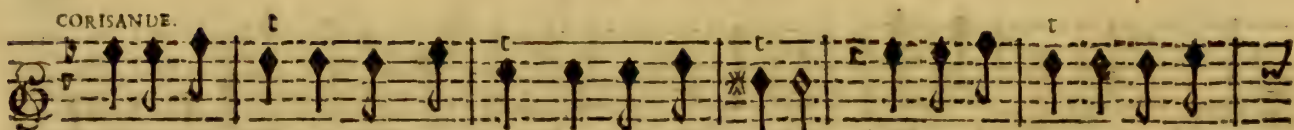


V I O L O N S.

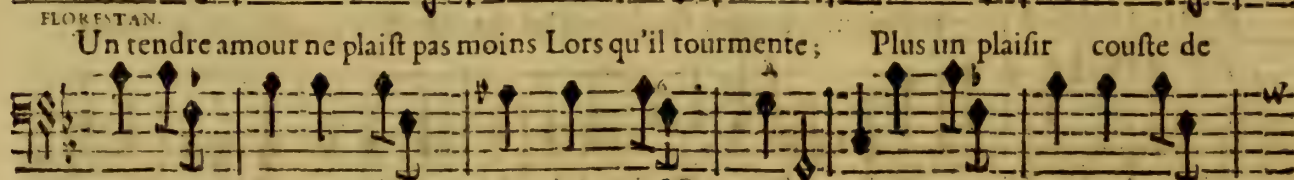
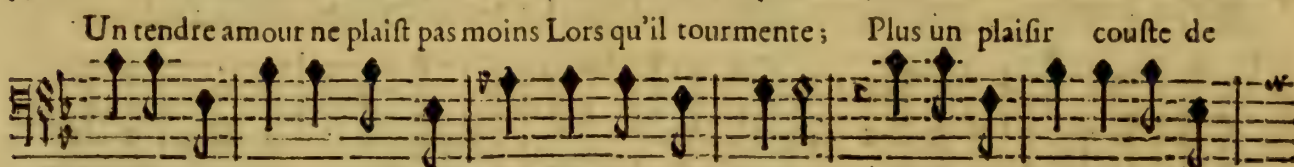
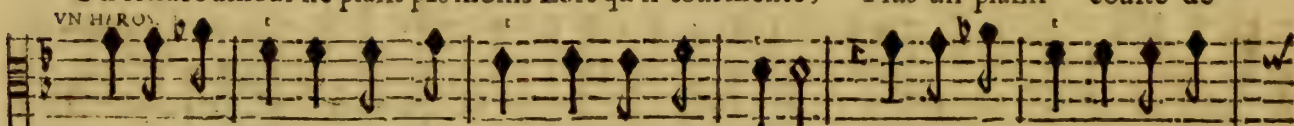


BASSE-CONTINUE.



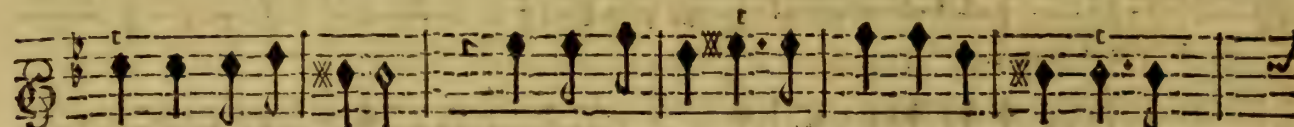


Un tendre amour ne plaist pas moins Lors qu'il tourmente; Plus un plaisir couste de

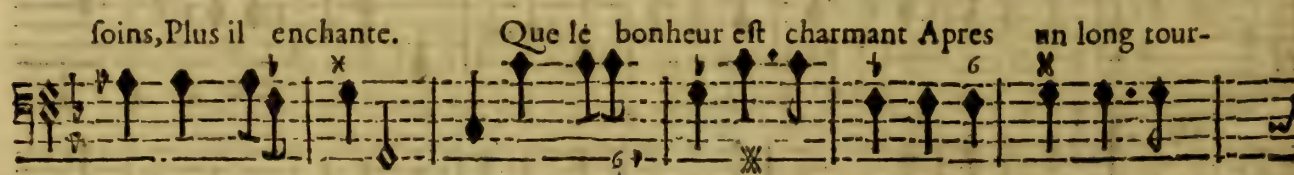
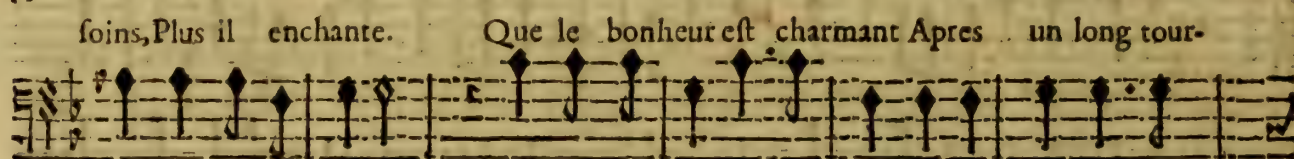
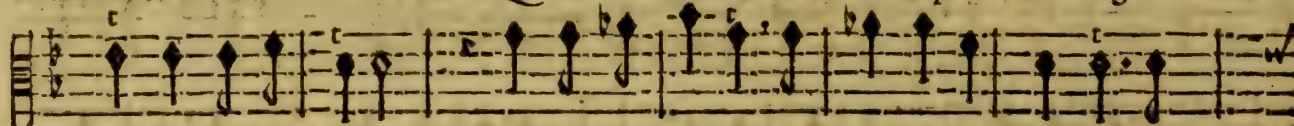


Un tendre amour ne plaist pas moins Lors qu'il tourmente; Plus un plaisir couste de

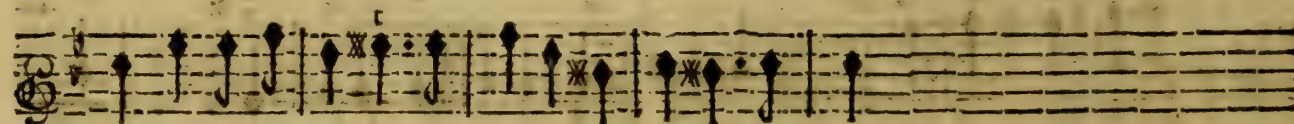
BASSE-CONTINUE.



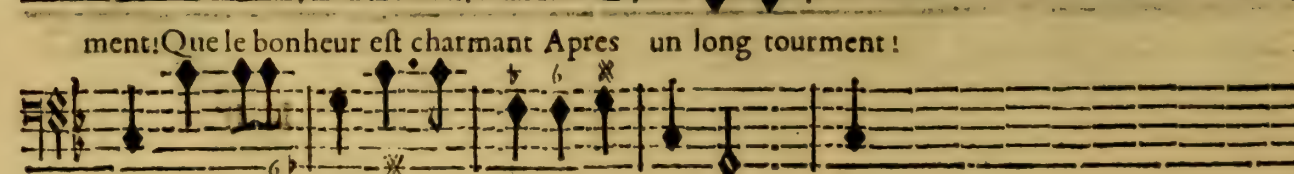
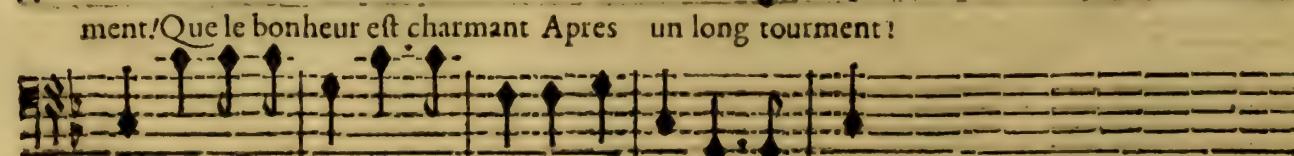
soins, Plus il enchante. Que le bonheur est charmant Apres un long tour-



BASSE-CONTINUE.



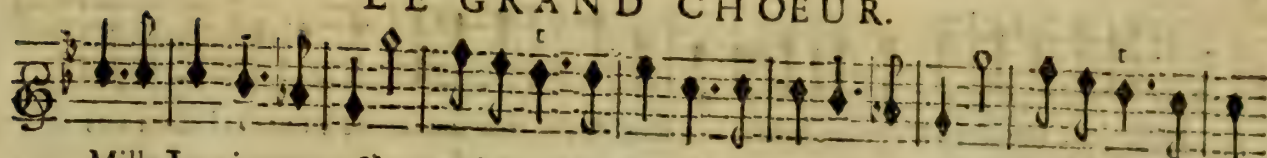
ment! Que le bonheur est charmant Apres un long tourment!



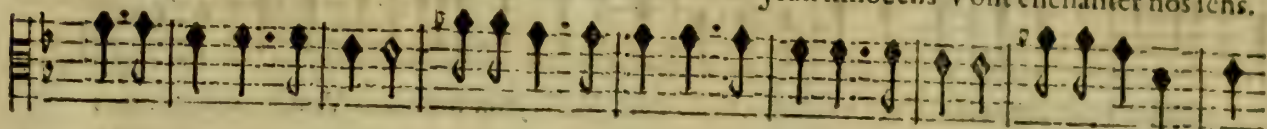
BASSE-CONTINUE.

TRAGÉDIE.
LE GRAND CHOEUR.

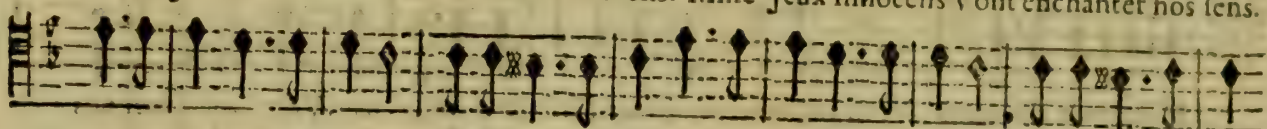
269



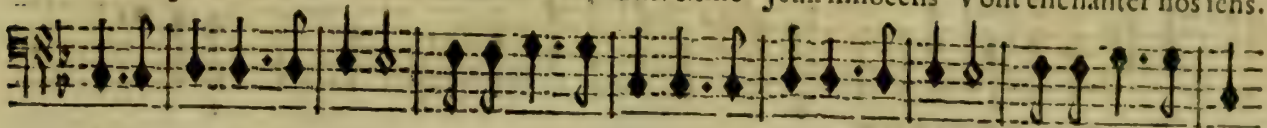
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



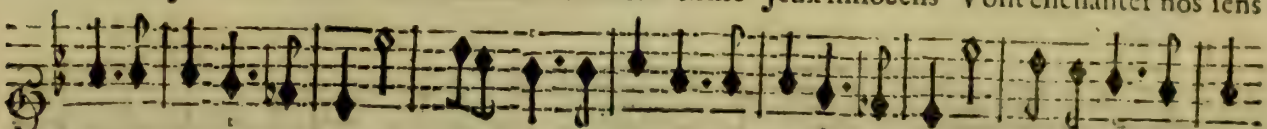
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



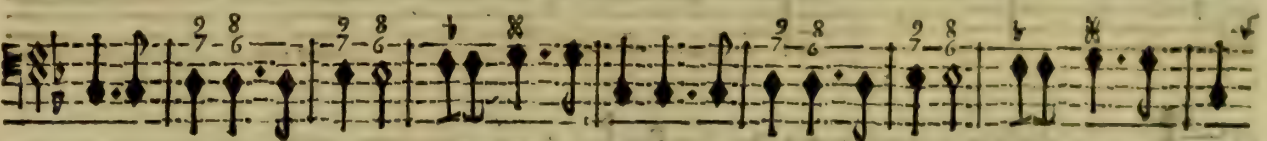
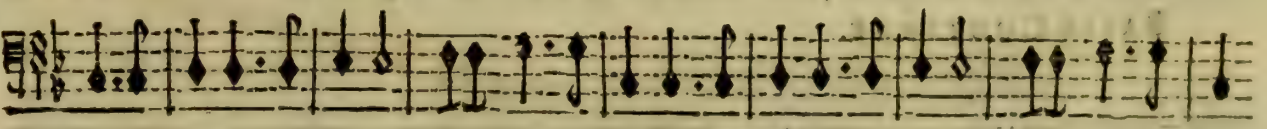
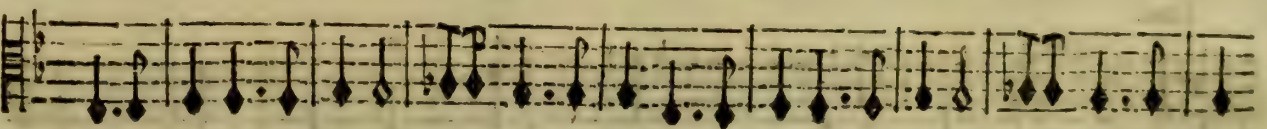
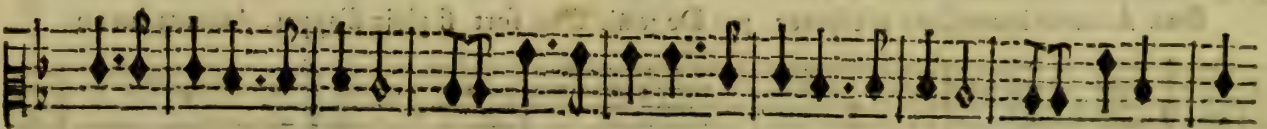
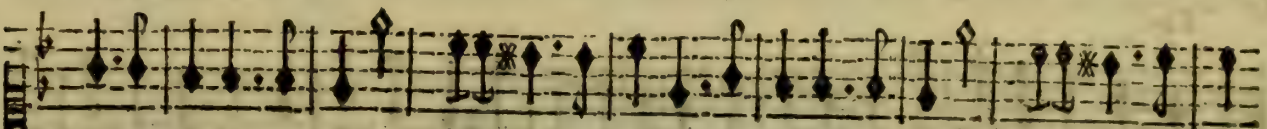
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



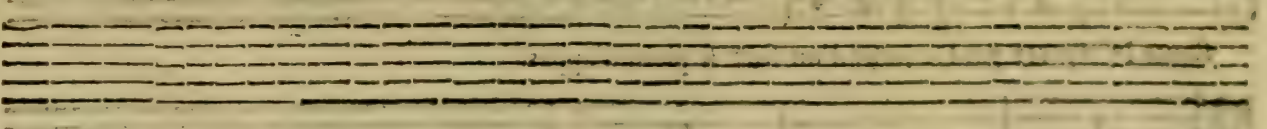
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



VIOLONS.

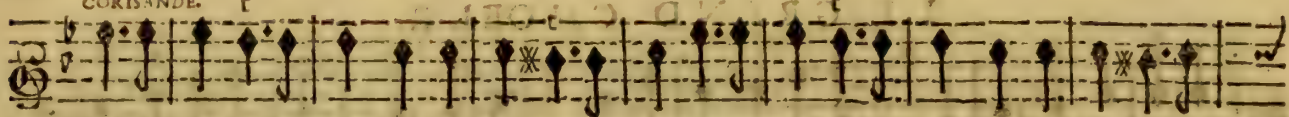


BASSE CONTINUE.



BASSE CONTINUE.

CORISANDE. r

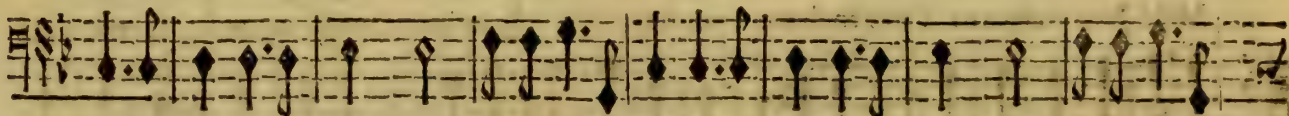


Mille jeux innocens Vont enchanter nos sens. Mille jeux innocens Vont enchanter nos

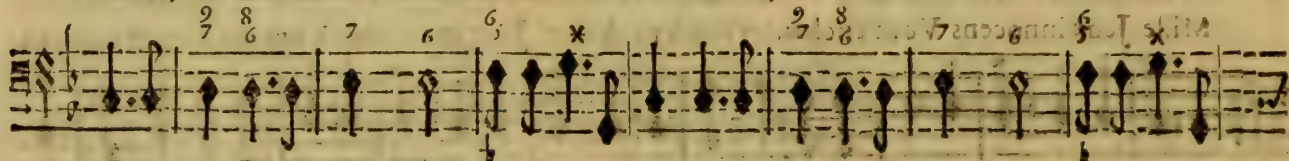
VN HERO.



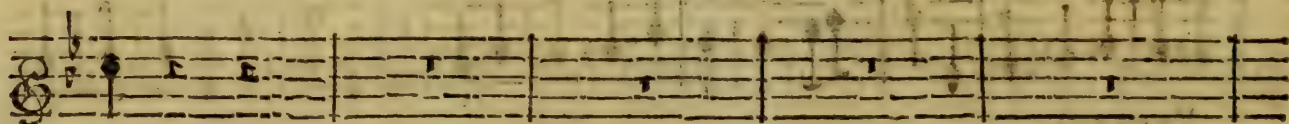
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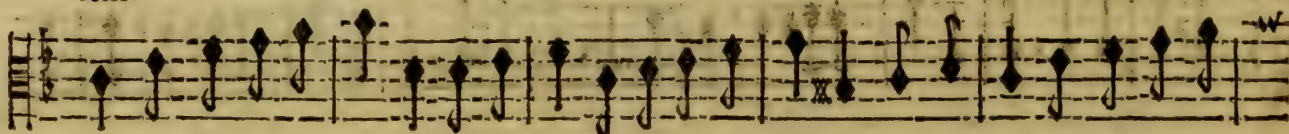
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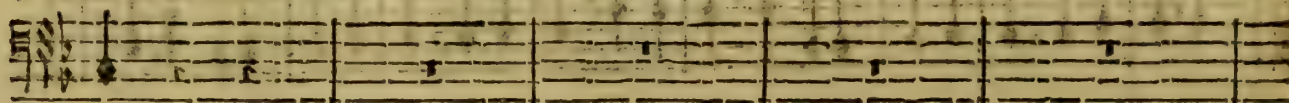
BASSE-CONTINUE.



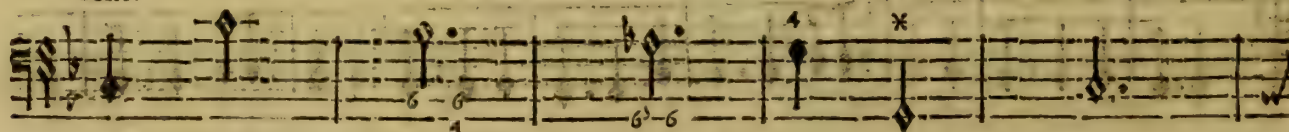
sens.



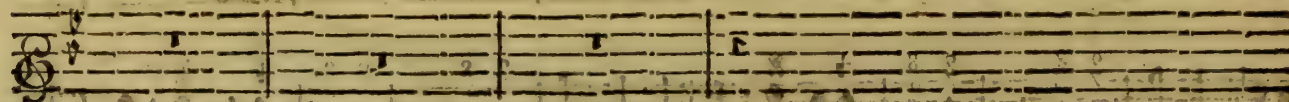
sens. Amants inconstans n'esperez pas De jouir d'un sort si plein d'appas, Amants incon-



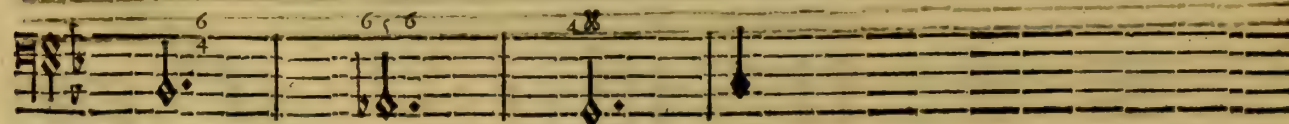
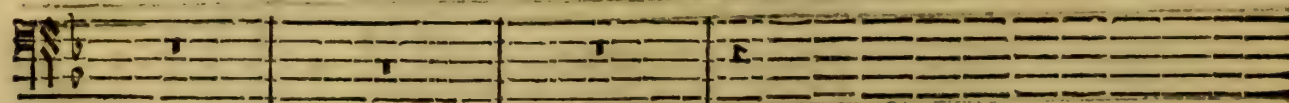
sens.



BASSE-CONTINUE.



stants N'esperez pas De jouir d'un sort si plein d'appas.

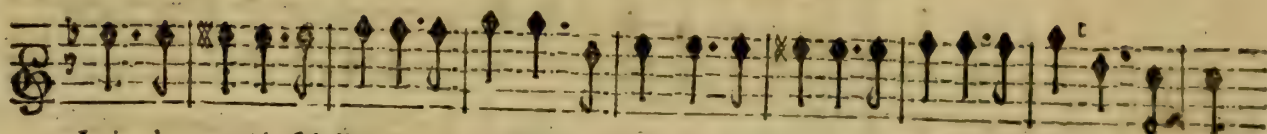


BASSE-CONTINUE.

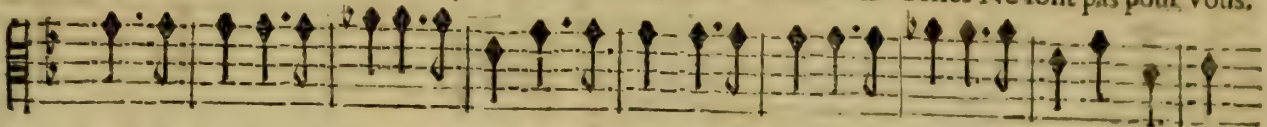
T R A G E D I E.

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LE GRAND CHOEUR.



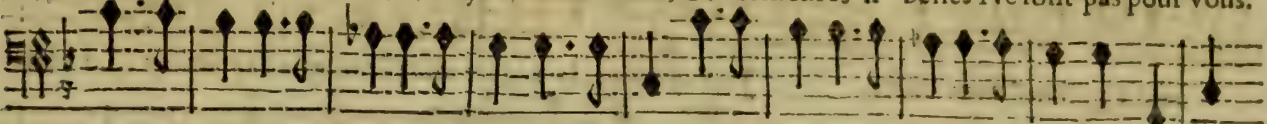
Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne sont pas pour vous.



Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne sont pas pour vous.



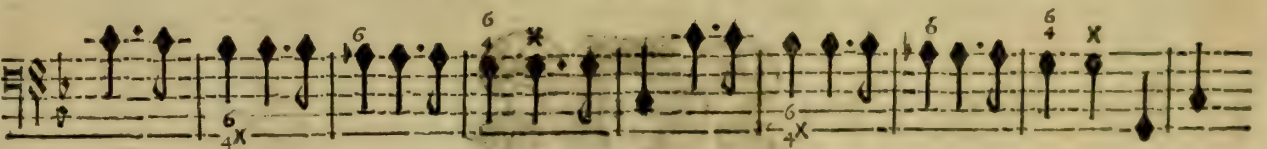
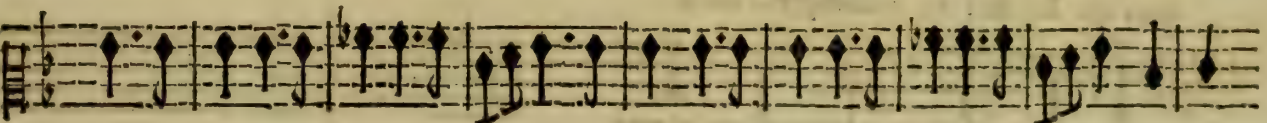
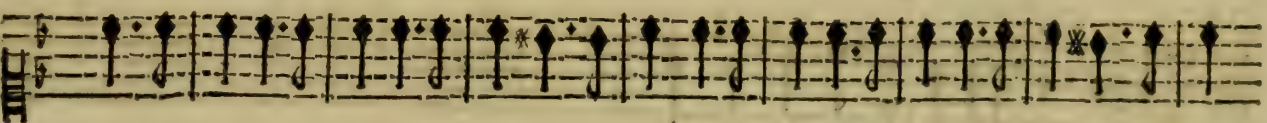
Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne sont pas pour vous.



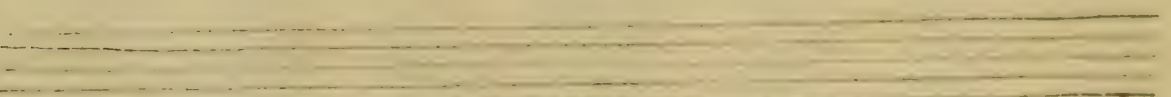
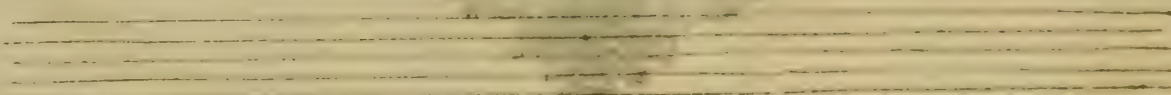
Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne sont pas pour vous.



VIOLONS.



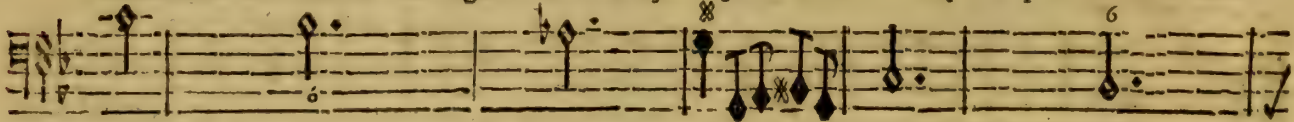
BASSE-CONTINUE.



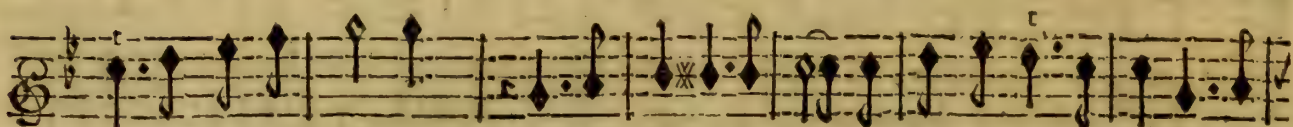


Au milieu d'un tourmēt sans égal L'Amour sçait plaire;

Il luy faut pardonner tout le

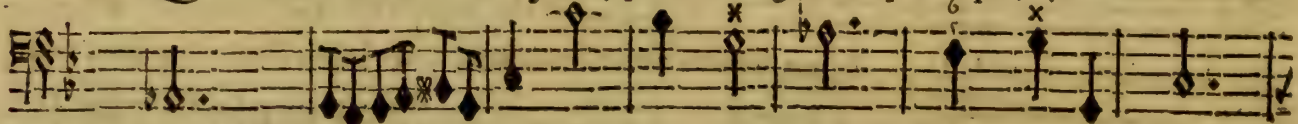


BASSE-CONTINUE.

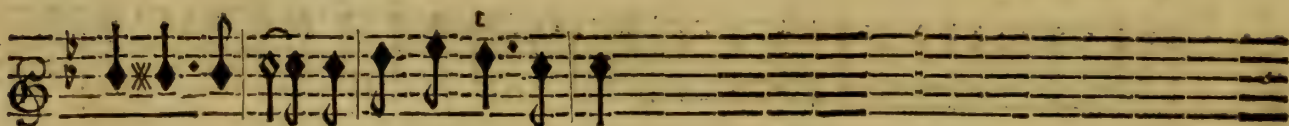


mal Qu'il no^e veut faire.

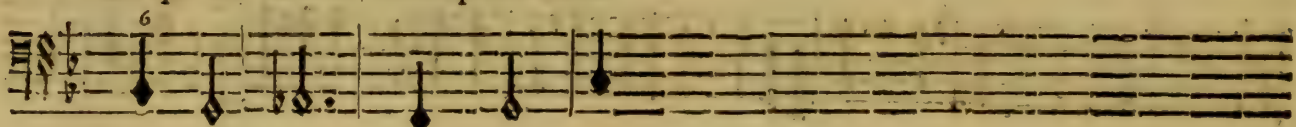
Je n'ay point de regret aux pleurs que j'ay versez, Le bon-



BASSE-CONTINUE.



heur qui les suit les recompense assez.



BASSE-CONTINUE.

On reprend le commencement du grand Chœur Chantons tous en ce jour. page 255. jusques à l'endroit où il y a fin.

Après cela l'on danse encore une fois la Chaconne, & les Chœurs reprennent Chantons tous en ce jour &c. page 255. jusques à l'endroit où il y a fin.

Fin du cinquième & dernier Acte.



